











THE  
Tunes and Melodies  
Peculiar to the  
HIGHLANDS OF Scotland AND THE ISLES.

COMMUNICATED IN AN  
ORIGINAL, PLEASING, & FAMILIAR STYLE,  
Having  
THE LIVELY AIRS INTRODUCED AS MEDLEYS,  
TO FORM A SEQUENCE TO EACH SLOWER MOVEMENT;

AN ADMIRABLE PLAIN HARMONY,  
for the

PIANO FORTE, HARP, ORGAN, OR VIOLONCELLO.  
Intended rather to preserve Simplicity, than load with Embellishment;  
EDITED  
- by -  
Capt. S. Fraser.

Chiefly acquired, during the interesting period from 1516 to 1745, through the Authentic source narrated in the  
And  
Accompanying Prospectus.



Drawn by J. Brooks

Engraved by R. Scott Edin

EDINBURGH:

ENTR IN STATIONERS HALL.

PRICE





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TO

THAT ENLIGHTENED AND PATRIOTIC BODY

THE

*HIGHLAND SOCIETY OF SCOTLAND,*

AS

THE RIGHTFUL PATRONS

OF

A WORK,

CALLED FORTH BY THEIR COUNTENANCE AND RECOMMENDATION,

AND

INSPECTED AND APPROVED BY THEIR COMMITTEE,

THESE

AIRS AND MELODIES,

PECULIAR TO THE HIGHLANDS OF SCOTLAND AND THE ISLES,

ARE RESPECTFULLY INSCRIBED,

BY THEIR MOST OBEDIENT

HUMBLE SERVANT,

S. FRASER.





# LETTER AND PROSPECTUS,

RELATIVE TO THE

## AIRS AND MELODIES

PECULIAR TO

# The Highlands of Scotland ;

SUBMITTED TO

THE HIGHLAND SOCIETY OF EDINBURGH,

BY

CAPTAIN SIMON FRASER;

INTENDED

TO ACCOMPANY EACH BOOK WITH A TRANSLATED INDEX,

THE ORIGINAL BEING A COMMUNICATION OFFICIALLY REQUIRED BY THE SECRETARY,

EXPLAINING THE SOURCE

*Through which the Editor acquired them.*

---

SIR,

Give me leave to hand you a Prospectus of the *Airs and Melodies* peculiar to the Highlands of Scotland, regarding which we formerly corresponded.

It might, perhaps, not become me to trust to the general acceptability of these *Airs*, without, at least, narrating to you, for the Society's information, the source through which I happened to acquire the greater part of them.

My Paternal Grandfather was one of the most extensive Graziers and Dealers in the North, and though his Family have resided for many Generations on the Spot whence I address you, he carried on a Partnership with the then Mr. Mackay of Bighouse, in the extreme part of Sutherland, who was, I think, his Cousin German. The nature and magnitude of their Business led them to every Corner of the Highlands and Islands to purchase. I need hardly observe, that in these early days, this was a Profession requiring men of information, integrity, and public confidence; and in a period when the Embers of Rebellion lay unsuffocated, from 1715 to 1745, Gentlemen travelling, loaded with money, now more easily and safely conveyed, required, to secure personal safety, that address which ingratiates the Individual with all Classes of Highlanders.

Of course, the appearance of those who supplied their pecuniary wants, would be a time of Festivity, where whole Districts assembled to receive the proceeds of their Sales;—and business being finished, and the glass in circulation, the

best Song would naturally be called for before they separated; especially when this happened to be the period of most enthusiastic Interest to the Highlands, perhaps since the days of Ossian, and which produced the best of their Songs, and the most beautiful of their Melodies. In point of Song, my Predecessor, independent of being a Man of good Education, stood almost unrivalled (the late Alex. Fraser of Culduthel, the most sprightly singer of Highland Song known in the North, alone excepted). They were, however, inseparable, as the best Deer hunters and Sportsmen of their day, and remarkable for a social and convivial disposition, anxious and interested to acquire a notion of the Peculiarities and Sentiments, in point of Loyalty, of the different Districts through which the one so frequently travelled, as well as to obtain the Music and Words of their best Songs. Mr. Mackay of Bighouse was also the Patron, Protector, and Landlord of the celebrated Robert Doune, the Sutherland Poet, and of a taste not inferior to either of the other two. Hence, in the peregrination of such Men, the best Performer would be called upon; or if found imperfect, Visitors of their stamp would generally be welcome guests, in the house of a Friend, where the Air or Song wished for, might be acquired in perfection, and naturally expected to give their best in turn. But biennial journeys for a series of years, gave men who had a taste for the like, and in the moment of impulse, advantages and opportunities of acquiring these Melodies, that cannot be equalled by any labour in search of them at the present time, being then preserved at Late Wakes and other Public Meetings, now in desuetude—nor were the Love Songs of the Dairy-maids, during their annual Summer Grazing, the least effectual means of their preservation—the Echo of whose sound melodious Voices, made their native Hills reverberate the Praises of their Lovers and other Sportsmen frequenting their Shealings; and where, no doubt, a part of the present Work was compiled.

Besides, at the period alluded to, the Country Gentlemen, as Justices of the Peace, stately assembled, and decided all Disputes among the Common People, and thought it a disgrace that a Case belonging to their District, should proceed the length of the Sheriff-Court; at these Meetings, in their own District, which always terminated convivially, my Predecessor and his friend constantly met in their places, and these are recollected as favourite Opportunities of calling forth the Acquisitions of both. They were also in close Intimacy with the ingenious Lachlan Macpherson of Strathmashy, to whose recitations the world is indebted for suggesting, urging, and aiding his Friend to the Publication of the Poems of Ossian.

Let it here be remembered, that the Benefits arising from the establishment of Parochial and Society Schools, had not at this time pervaded the Country, and particularly that the advantages derived from them, in point of acquiring Information and Knowledge, had then gained very little ground; for in place of the contemplative Mind being able to store itself by reading, which naturally produces rational Conversation; Oral Narrative, Jest, and Song, filled up the domestic Hours of both Recreation and Conviviality; or, if any other thing further was introduced amongst a group whose Minds were not yet sufficiently expanded, it failed not to be disrelished. A Note, taken from Lord Kames's Life, and quoted annexed, strongly paints the fascination and value of these traditionary recitations before writing was common.

In short, their narratives, which were chiefly in Song, are the vehicles of the Sentiments of that interesting Period and prior Times, and merit Preservation. For I apprehend there is no Individual acquainted with a few of the Airs and Melodies now offered, but must admire the correct adaptation of the Music to the Sentiments which the Words convey—if plaintive, pathetically so—if argumentative or applausive, bold, nervous, and expressive;—and the general adoption of the more lively Airs to the sprightly Dance, is a strong existing Argument to shew how correctly the Association was originally formed; and no less true with regard to the others, from the beautiful samples of a few of them immortalized by BURNS. In the Love Songs of the Highlands, my Predecessor, in his early days, was fitted to be particularly conversant, as he is remembered, at the Age of Seventy, without a grey hair on his head, or a tooth out of it, blooming, fresh, and vigorous; though suddenly cut off by a malignant Fever, of which he received the Infection at the Funeral of a Friend not long thereafter.

I should be guilty of a palpable Omission, in enumerating the opportunities he had of acquiring these Melodies, were I not to mention, that he was a Member of the originally formed Black Watch, which, on their days of assembling, brought together the finest looking Fellows their respective Chiefs could muster, with either individual Members, or Attendants of the Minstrel or Bard tribe, who, on the convivial Meetings of Men from so many different districts, would, of course, display their highest efforts. Here was an Advantage, equal, if not superior, to his Business-peregrinations, in gratifying this Taste—and he had full scope for practising his Attainments, when he, with the late Thomas Fraser of Gorthleck, the Editor's maternal Grandfather, (from the circumstance of the Pretender having passed the Night after the Battle of Culloden, in the House of the latter Gentleman,) were obliged to secret themselves in the Recesses of the Mountains, unable to approach their Families, or Private Concerns, and with little employment but ruminating on passing Events. No doubt, however, the fortunate result of Culloden laid in ruin many airy Castles built in Song, whilst anticipating their hopes of Success, and accounts for the plaintive cast of many of the Melodies, among which Mr. Grant of Corrymony, who gave them his unqualified approbation, recommended introducing into the present Selection, as many of the sprightly and eccentric Airs as had real Merit, forming an agreeable Variety, adjoined as Medleys on their proper Keys, suited to the Taste of every Class of Amateurs.

My Predecessor seems, however, comparatively to have afforded me very little of the advantage of his Attainments. He died ere I could have any recollection of him. At any rate, I chiefly relished the Airs, as suited to the Instrument with which I amuse myself, and as sung and retailed with great accuracy by my Father, who added very considerably to the Collection, through an intercourse with Brother Caledonians from every quarter of the North, while on Service, during the first American War—where absence powerfully awakened National Predilections. He was also the individual Officer who scaled the Heights of Abrant, with his relative, Brigadier-General Fraser, who fell afterwards at Saratoga, and to whose Sister the original Compiler of these Melodies was then married. It is but justice to mention this, to shew that, though fascinated with the Melodies of the Rebels, we have still been attached and loyal Subjects.



This additional opportunity which my Father had of adding to the original Stock of Airs and Melodies, must make it evident that he and his Predecessor enjoyed Facilities of acquiring them which are utterly unattainable in the present Day, by thus hearing the voluntary and convivial Effusions of the best Proficients, particularly as they were so very capable of relishing and retailing them, with justice and accuracy, and which I trust ensures this Work against containing many deserving of Rejection ; but which an Omne-gatherer would not fail to include, if a Gaelic name could be got for them.

My part has been solely fitting the Music for the eye of the Public, which, so far as I can learn, has never been done, further than the attempt of a Reverend Gentleman in Argyllshire, which has been ill selected, and worse communicated ; nor can a professional man venture to amend such, without a perfect knowledge of the real Air, as well as its adaptation to the original Words, so that it tended only to bring these beautiful Originals into contemptible disrepute ; nay, even to infer a doubt of their existence, till now brought forward. For there is a disrelish in the Minds of Highlanders, independent of a natural Backwardness, to make any Communication to a mercenary Collector, and it is well known I never left my own or my Father's House to acquire them, as no exertion of mine could equal the Deposit left with me.

To conclude, it may become matter of very interesting research, to trace the Analogy and Similitude betwixt the ancient Music of the Highlands of Scotland, now first brought forward, and that of Ireland, or if they bear the affinity which their native Languages do : when their Languages appear to have been the same at one period, it will not seem surprising that a few of the Melodies sung in that Language are common to both Countries, with little variation. The Irish have, however, retained an acknowledged advantage in cultivating the Harp, an instrument capable of the finest harmony, while in the Highlands of Scotland it ceased with the pomp of the Feudal System. Hence the imperfection to which our Ancient Music has degenerated as handed about in the present time. Still the Melodies of both Countries have a plaintive cast, whilst both are remarkable for the vivacity of their Dances ; for their own delightful Jigs and Country Dances electrify the Irish, just in the same manner as our Strathspeys and Reels so irresistibly affect our Countrymen ; and the Scots and Irish joined have the merit of the best Ball Music in the World, nor will they yield the Palm in Simple Melody. The similitude that will be found, on an inquiry of this kind, will, I am persuaded, render a Work of this sort in considerable request in Ireland ; and the Predilections of our countrymen abroad, in India, settled in the Continent of America, or resident in the West Indies, for every Species of the Music of their native Country, will make them an acceptable Article, where absence arouses early Prepossessions, and the Lovers of Burns's fascinating Lyrics all over Scotland, will be found to patronise the Work extensively, from his impassioned fondness for Melodies of this Class.

I have only further to add, that if a Few which are already known, may appear in the present Publication, it is either to correct some Error, or to preserve that Distinction merely, which the Honourable SOCIETY preserves by its very Name, being a HIGHLAND SOCIETY, rather than a Scottish one, and having made this Communication of the Source through which I happened to acquire them, being, in all probability, the most authentic now extant,

I have the honour to remain,

SIR,

Your most obedient humble servant,

ERROGY, INVERNESS-SHIRE, }  
1st November 1815. }

(Signed) S. FRASER.

The Editor is extremely happy in having discovered a Fac-Simile, of no less Authority than that of the enlightened Lord Kames, in perfect coincidence with the Sentiments expressed in the above Letter ; the Original being a Communication to his Friend the late William Tytler, Esq.

From Detached Notes, Written in 1772.—Vide Life of Lord Kames.

*" In old Times, every Nation had Bards before Writing was common. Men naturally relish Stories of their own Species, and it enhances greatly the Pleasure, to have such Stories put into such a Measure as to be accompanied with Music ; a plain Song of that kind was agreeable, it was enchanting, when the Voice was accompanied with the Harp, or other Musical Instrument. It required an Ear, a Voice, and Skill in Instrumental Music, to excel in such a Performance,—Talents which fall to the share of Few ; hence the Profession of a Bard was in great request, and an essential Member at every Festival, and in every Meeting for Amusement."*

N.B.—Dubious at first of its Reception, it was the Editor's Intention to have Published this Work in two Numbers, of forty Plates each, Price Half a-Guinea, but since the Inspection, Approval, and Recommendation of the whole Manuscript, consisting of from eighty to ninety folio Plates, by a Select Committee of the Highland Society convened for that purpose, the demand for the whole Impression has increased with its reputation, and it now appears in one Number, Price One Guinea.

The Highland Society of London have also agreed to patronise it, both as a Body and as Individuals ; and the Engraving being now far advanced, it becomes necessary to circulate this Prospectus, to receive the Engagements for the first Impression, in order to ascertain the Number to be printed off

*It may be proper to state, that a Work of merit, proposed by Mr. Alexander Campbell, occupies entirely different ground, consisting of Music, Gaelic Poetry, &c. as per the Society's Report of January 1816.*



12th MAY, 1816

P. S.—*FROM an Annunciation in this Day's Paper, of a Work in the Press, professing Similitude to these Melodies, the Editor finds it necessary to add, that their being acquired from so authentic and unattainable a source, and tastefully communicated in their native originality of Style, with an admired simple harmony for the Piano Forte, &c. constitute their whole claim to the extensive Patronage they have met with. For, independent of how few of the British Public understand the Gaelic Language, many of the words attached to these airs are known to be objectionable in point of Delicacy or Loyalty, or frequently both ;—indeed, numbers of them are unworthy of notice but for the Melody, and an immense collection of the Jacobite Songs was publicly burnt by order of Government, soon after the 1746 ;—hence it would be unfair to obtrude them, were the Editor possessed of them ; and to give them in a mutilated state would be unauthentic.*

*The Breath of Melody alone can have no such objection to it, and is universally intelligible and pleasing to Performers of Taste. The Public are at once gratified with a latent or hidden Treasure in the Musical Department, whilst it serves as a Fund for calling forth the Genius of our best Poets, in coupling these Airs with English or Scottish Verses worthy of them. But all such have to acquire Celebrity, and pass the Ordeal of Public Approbation, before being collected into bulky and expensive Volumes.*

*The Editor has, therefore, considered them most attractive in their present shape, as a whole, at the most moderate price possible, with the names in Gaelic and English, and Harmonised for the Piano Forte, &c. with Notes when the Air relates to any particular event ; and, as the Gaelic words of many of them are already in Print, the Name will lead the Performer to them, if inclined.*

*An Engraving so extensive must have been tedious, but shall be announced when ready for delivery, and dispersed to all the Music Venders in the United Kingdom, to expedite its transmission to its numerous Patrons. Mean time, engagements for the first Impression of this Work will be received in London, by Mr. JOHN GOW, No. 30, Great Marlborough Street, Golden Square ; in Edinburgh, by Mr. GOW, No. 2, Hanover Street, and Messrs. PENSON & ROBERTSON, Prince's Street ; in Inverness, by Mr. JAMES SMITH, and the other Booksellers ; and, in due time, by most of the principal Venders in Great Britain.*



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*By CAPTAIN FRASER.*

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Murt Ghlinn Comhain,	-	-	Massacre of Glenco,	-	-	30
130 Mo leannan falluich,	-	-	My love in secret,	-	-	30
Mac Shimi mor a basacha'	-	-	Lord Lovat beheaded,	-	-	31
Mo dhuchas,	-	-	The spot where my forefathers dwelt,	-	-	34
Mac a bhaili a Uist,	-	-	The darling of the Uist lasses,	-	-	35
M' bail am' beil mo lean fein,	-	-	The hamlet where my lover dwells,	-	-	36
135 Mathair uisg' Spea,	-	-	The source of Spey,	-	-	38
Mo ghradh fodh leoin,	-	-	My lover wounded,	-	-	41
Mari bheadarach,	-	-	Dawted Mary,	-	-	53
Maidain chiun cheitean,	-	-	Sweet May morning,	-	-	55
Mart do chrodh a' Mheinanich,	-	-	Fair fa' the minstrel,	-	-	50
140 Mairard nighean Donuill,	-	-	Margaret M'Donald,	-	-	55
Morag,	-	-	Marion,	-	-	57
'Mhoidh,	-	-	Moy-hall,	-	-	61
Moirfhear Shim',	-	-	Lord Lovat's welcome,	-	-	63
Mo nighean du, na treig mi,	-	-	Black hair'd nymph, do not forsake me,	-	-	67
145 Mi m'shuidh an deireadh bata,	-	-	Sitting on the stern of a boat,	-	-	76
Mo ruin an diu mar an de u,	-	-	My love to-day as heretofore,	-	-	77
Mais an toabh tuadh,	-	-	The beauty of the north,	-	-	84
Mac Mhic Ailean,	-	-	Clanranald,	-	-	87
Mo chean air an ur ghibht,	-	-	My recent gift,	-	-	91
150 Mari ghreannar,	-	-	Cheerful Mary,	-	-	94
Mo run geal og,	-	-	A lady to her husband killed in Culloden,	-	-	95
Mor nighean a Ghiobarlan,	-	-	Marion the Knab's daughter,	-	-	96
Mac Dhonuill mor nan eillan,	-	-	Macdonald, lord of the isles,	-	-	99
Mo chaillin og thoir le toigh an airr' dhomh,	-	-	Bonny lassie take advice,	-	-	102

## N.

155 N' Comun rioghail Gaelach,	-	-	The Highand society of the 1745,	-	-	12
N oidche roidh na phosadh,	-	-	The feet washing,	-	-	15
Nial Brochdhair,	-	-	The Glengarry foxhunter,	-	-	16
N' t aparan goirid,	-	-	The short apron,	-	-	24
Nach beir u air a bhan mhearlach,	-	-	Catch and kiss the romp,	-	-	25
160 Nighean donn an t' sugridh,	-	-	Maiden fond of mirth,	-	-	26
Nighean bodach an Roainaitin,	-	-	Rinettan's daughter,	-	-	27
Nighean donn a buain nan' dearcag,	-	-	The maid of Sutherland,	-	-	29
Nian Tormaid,	-	-	Macleod's daughter,	-	-	33
N' troopa Ghaelach,	-	-	The Highland troop,	-	-	40
165 Nach bocdh a bhi fallach,	-	-	The rebel hiding places,	-	-	58
N' dian u ruidh air falbh' leam,	-	-	Will you run awa wi' me,	-	-	65
N' cual sibh mar thachair dhuin,	-	-	Culloden day,	-	-	68
Nighean bhuidh bhoidheach,	-	-	Golden locks,	-	-	71
N' Carn gorm,	-	-	Cairngorm mountain,	-	-	78
170 Nuaghalaedh,	-	-	The novelty,	-	-	84
Na compuich a g'ol,	-	-	The jolly companions,	-	-	85
Nian nan coarach,	-	-	The shepherdess,	-	-	101
Nian donn ro' bheadarach,	-	-	The darling,	-	-	101

## O.

Och is ochan mo charamh,	-	-	Waes me for Charley,	-	-	47
175 Oh se mo run an t oighfhear,	-	-	The rover,	-	-	66
Oh grain air no brigasan,	-	-	Diel tak' the breeks,	-	-	75
Oaichde's 'h'amhna,	-	-	Hallow e'en,	-	-	80

Oh chiadain an lo,	-	-	-	The recollection of that day,	-	92
On a tha u falbh,	-	-	-	Now you're gane awa,	-	96
P.						
180 Port na Fainne,	-	-	-	The wedding ring,	-	16
Prions' Tearlach,	-	-	-	Prince Charles,	-	89
R.						
Rob Doune,	-	-	-	Rob Downe the poet,	-	18
Roderick Dhu,	-	-	-	Roderick Dhu,	-	38
Ribhin aluin aoibhan og	-	-	-	Beauty, charming, fair, and young,	-	79
185 Rinn m' eudail mo mhealladh,	-	-	-	My darling has deceived me,	-	81
Rob Ruadh Macgrigair,	-	-	-	Rob Roy to the heiress, or come awa' lady fair,	-	88
S.						
Soruith slan don aileagan,	-	-	-	Farewell darling youth,	-	12
Soruith leis an t'sean bhlian,	-	-	-	Hugmanay,	-	13
Suibhal an t sneachda tra oichde,	-	-	-	The traveller benighted in snow,	-	14
190 Sud an gleann s m' bi na feidh,	-	-	-	The forest where the deer resort,	-	19
S' tu mo luaidh na faighean u,	-	-	-	My favourite, if I could get thee,	-	32
S' beag mo shund' ris a chadal,	-	-	-	Small is my inclination to sleep,	-	37
Smeorach Chlondonuill,	-	-	-	The minstrel of the Macdonalds,	-	42
Se so marbh rann mo charaid,	-	-	-	The death of my friend,	-	46
195 S'toil leam fein a Siosalach,	-	-	-	The Chisholm,	-	56
Strath Faraghaic,	-	-	-	Strath Errick,	-	59
Slainte' do n' armait,	-	-	-	Round with a health, &c.	-	62
Se riogh a th' again is fearr lein,	-	-	-	Wha'll be king but Charley,	-	65
Stoiladh Nial Gobha,	-	-	-	Niel Gow's style,	-	60
200 Strath Spea,	-	-	-	Strathspey, the native country of the sprightly dance,	-	63
Snaim a phosuidh,	-	-	-	The nuptial knot,	-	73
San agam a bheanag,	-	-	-	The bonniest wife,	-	82
Slan gun d' thig mo run a nall,	-	-	-	Well may my true love arrive,	-	85
Sean truidhs Uillachan,	-	-	-	Willy's auld breeks,	-	86
205 Strathmaisidh,	-	-	-	M'Pherson of Strathmashy,	-	99
Sealg is sugradh nan gleann,	-	-	-	The ancient sports of the glen,	-	100
S'olc a chuir a mhireadh rium,	-	-	-	The love that has undone me,	-	103
T.						
Tha mi tinn leis a ghoal,	-	-	-	The languor of love,	-	11
Tha nighean aig a bhrebadair,	-	-	-	The weaver has a daughter.	-	17
210 Tha mi mo chadal,	-	-	-	I am asleep,	-	22
Taigais agus dealg innt,	-	-	-	The haggis,	-	25
Throid mo bhean is throid i ruim,	-	-	-	My wife scolded me,	-	32
Tein aighear air gach beanns diubh,	-	-	-	The bon-fire,	-	32
Tighearna Ghlinmorisdoin,	-	-	-	Glenmorison,	-	40
215 Thuair M'Shimi n' oigreachd,	-	-	-	Lovat's estate restored,	-	44
Tha m'aigne fodh ghruaim,	-	-	-	This gloom on my soul,	-	48
Teann a nall is cum do ghealladh,	-	-	-	Come along and keep your promise,	-	68
Tigh Bhealladrum,	-	-	-	Belladrum house,	-	74
Tigh an drom',	-	-	-	Tyndrum,	-	78
220 Tha mo ghoal air a nighean,	-	-	-	My love is fix'd upon her,	-	78
Tighearna Bhrodhi,	-	-	-	The Laird of Brodie,	-	83
Toabh tuadh nan Garbh bheann,	-	-	-	The north side of the Grampians,	-	90
Tigh Ian Grot,	-	-	-	John o' Grot's,	-	91
Tha bhuaidh aig an fhiodhdair,	-	-	-	The weaver's triumph,	-	94
225 Tha tairm an sa ghleann,	-	-	-	The sound of war from the glen,	-	89
Tha mi fodh ghruaim,	-	-	-	Flora M'Donald's adieu to the Prince,	-	100
Tha tighn' fodham eiridh,	-	-	-	The rising of the 1715,	-	102
Tighearna Chulodair,	-	-	-	Lord President Forbes,	-	101
U.						
Uaigh a bhaire,	-	-	-	The poet's grave,	-	49
230 Uillachan 'n thig u chaoidh,	-	-	-	Willy, will you ere return,	-	96



# LIST

OF

## HIGHLAND MELODIES,

ALREADY INCORPORATED WITH SCOTTISH SONG.

*Although it is not the Editor's purpose to introduce into this Work any of the Highland Melodies already incorporated with Scottish Song, and married to Immortal Verse by BURNS and others, nor any of the more sprightly Airs and Dances, so characteristically handled by Mr. Gow; yet the former breathe a strain of such pathetic Beauty, that he must assert his Country's claim to them, by prefixing the following List of them to this Work, to shew how much the annexation of more of them would tend to the increase and ornament of the Scottish Song-Melody; for it will be evident, that out of the number which the present Work contains, the best still remain in a widowed state, from having been unknown.*

NAME.	SUBSTANCE IN ENGLISH.
Nian doun nan gobhar,	The maid that tends the goats.
Nian a ghreisich,	Wilt thou be my dearie?
Banais aig a mhuilfhear,	Coming through the rye.
Oh tha mi tinn,	Long, long the night.
Macghrigair a Ruadhruadh,	From the chase in the mountains.
Balnacroaigh,	My love's in Germany.
Fear Chulcham,	The maid of Isla.
An Caimbeallach dudh,	Roy's wife.
Robidh donna gorach,	Daft Robin.
Innbhr' calla'	Tibby lass I've seen the day.
Thuille toabh a sheideas goagh, perfected by Mr. Marshal,	Of all the airths the wind can blow.
Braigh a bhadan,	Coming through the craigs of Kyle.
Baile nan Granndach,	Green grow the rushes.
T'huile fear a Muidart,	Wat ye wha's in yon town?
An gilleadh dudh mo laochan,	Is there for honest poverty?
Nian donn a chota bhuidh,	Lassie wi' the yellow coatie.
Ioram a gheamhruidh,	Gloomy winter's now awa.
Macdhonuill duibh,	Locheal's awa to France.
An gunna cuttach,	Blythe was she but and ben.
Bean an taigh san robh mi in raoir,	Wat ye wha I met yestreen?
Mhuintir chridh Chlainnaphersain,	Macpherson's lament.
Caoilleadh chnacuadh,	Killycrankie.
Ratha' mhorchuis,	Lassie with the lint white locks.
Crodh Chailean,	Can you sing Balilow?
Am Friccedan dudh,	The Black Watch, would have graced this labour of one of its original members, had it not been already given in so true a style by Mr. Gow, but will soon appear with elegant and appropriate words.

## *ADVERTISEMENT.*

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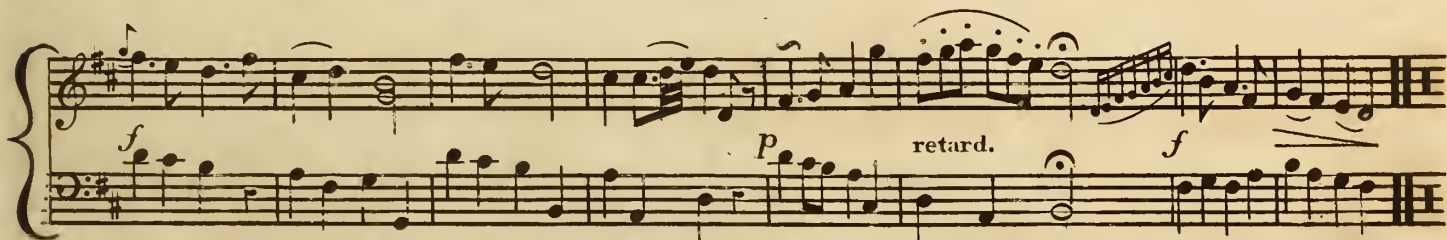
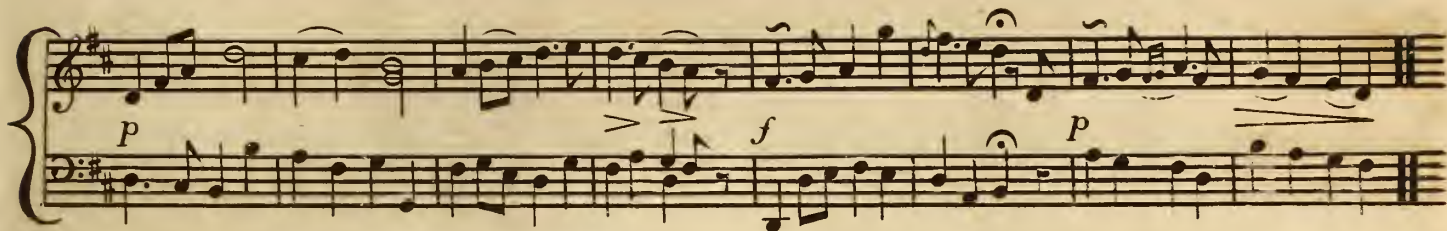
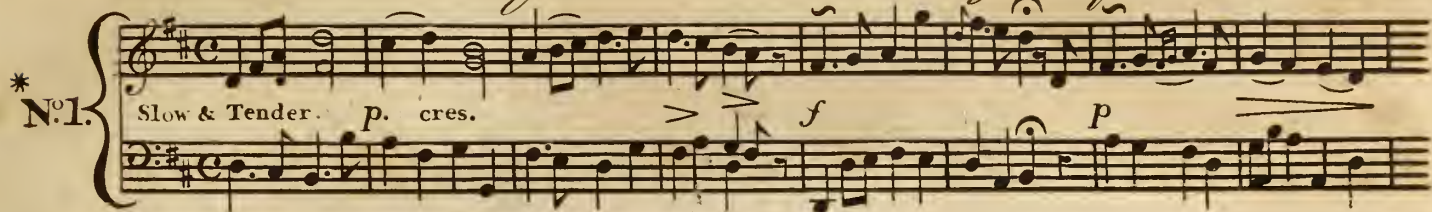
THE EDITOR has to apologise for the imperfections which may be supposed to cling to the labours of an individual not a professed Musician. He trusts, however, they may be but few, as the Work has passed through the hands of many Musicians and Amateurs of the first class, and particularly those most capable of blending their scientific skill with the wild effusions of native taste, and its execution has met with much of their approbation, both on previous perusal and after revisal. In such case, he thought it a pity to withhold it from the Public, till the Poets became inspired—not doubting it will prove a Treasure, with all its defects, not unlikely of itself to produce Poetic inspiration from the association of the Airs to many interesting events.

But for the present publication, this dormant repository of 220 Original Airs, would, in all probability, have perished with the Editor's Life, as may more readily be apprehended, from seeing how comparatively few of them can be exhibited by any recent Compiler, who would readily produce the best first, as a specimen of what was to follow.

Captain FRASER has, therefore, entered this Work in Stationer's Hall, that, as preserved by the exertions of his Family, no other may assume the right of publishing them without consent; and he begs leave to invite Poetical communications suited to any of them, which shall be safe and sacred in his custody, till called forth by the Public, with consent of parties, and every justice that the science in its highest sphere can furnish, shall be done to the Airs supposed fittest for Song.

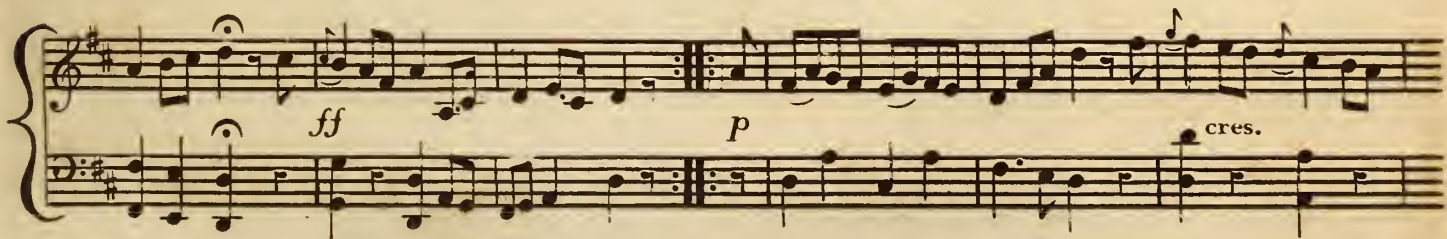
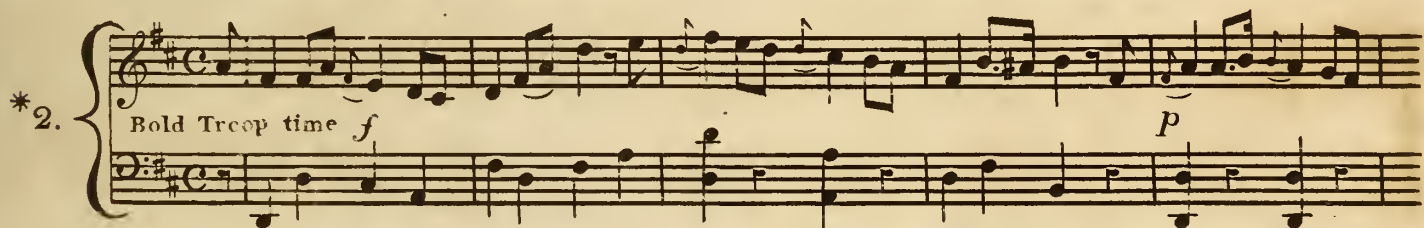


*Tha mistinn leis a Ghoal. "The Languor of Love."*



*Eiridh na Finnacha' Gaelach.*

"The Rebel War Song"



The Airs marked thus \* have Notes relating to them in the Appendix, to which the Numbers will lead.



## Mari nighean Dheorsa.

"Grant of Sheuglies contest betwixt his Violin, Pipe &amp; Harp?"

\* 3. Very Slow. *p. cres.*

## Soruidh slan don aileagan.

"Farewell darling Youth?"

\* 4. Very Slow. *p*

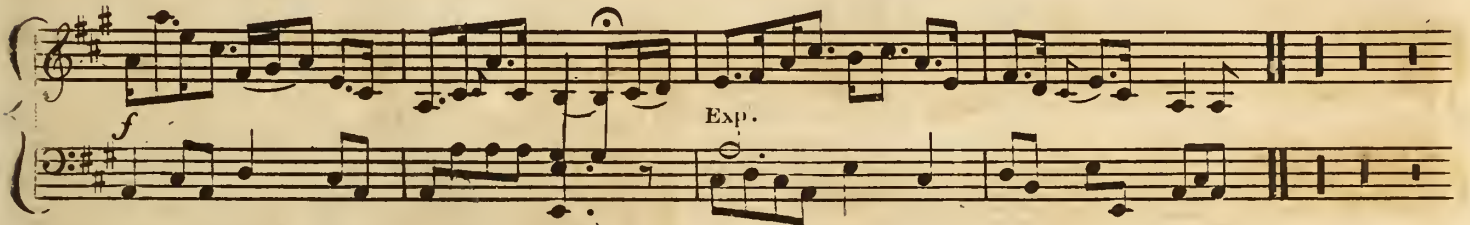
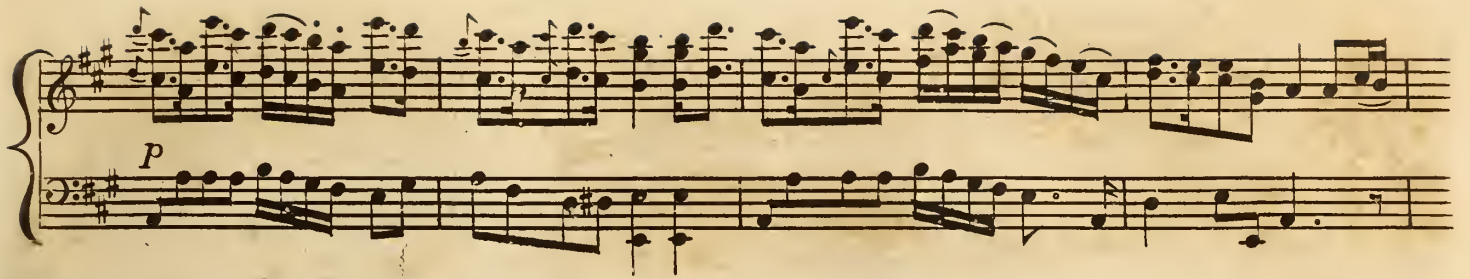
## N' Comun Rioghail Gaelach.

"The Highland Society of Scotland?"

\* 5. Slow Strathspey Style.

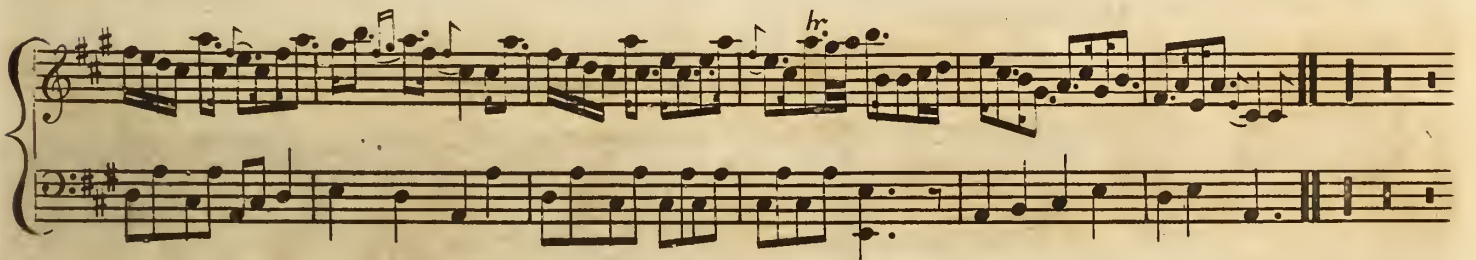
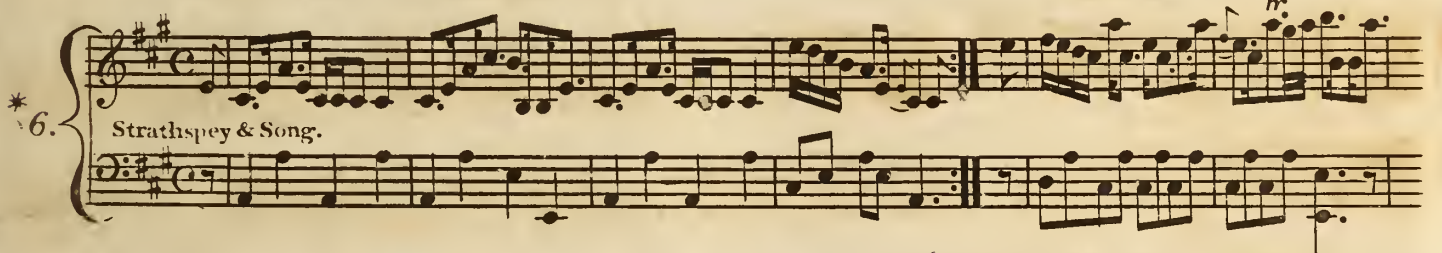
rather an Association of the 1745.





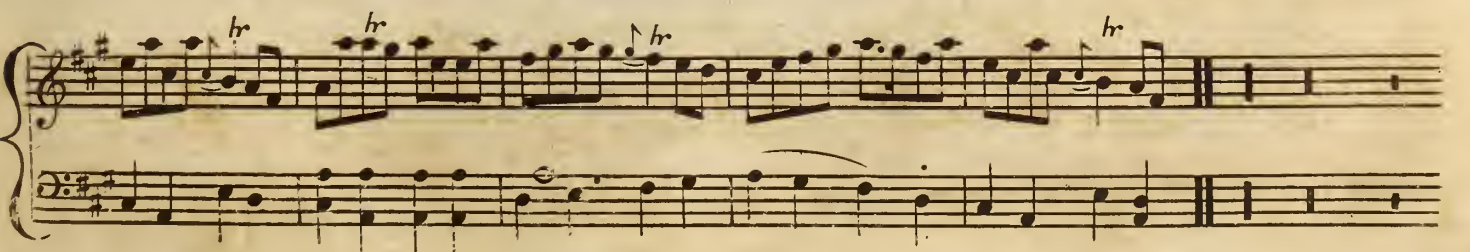
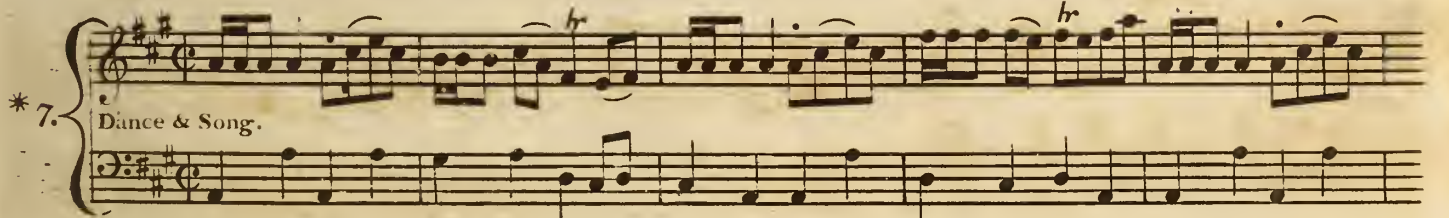
Soridh leis an t'seann'bhlian'.

"Hugmanay, or Adieu to the Auld Year"



A bhanais Iortach.

"The St Kilda Wedding"





## Blar Leine.

"The Battle of Kialoch Lochy?"

\* 8. Very Slow & Soft. *p.* *cres.* *cres.*

*p* *cres.*

## Giullan nam bo.

"The Cow Boy?"

\* 9. Slow with Expression. *p*

*p* *cres.* *p* *Exp.*

## Siubhal an t'sneachd tra oiche?

"The Traveller benighted in snow?"

\* 10. Moderate. *p* *f*

*f* *p*

*f* *Exp.*



## An Dileacdhán.

"The Orphan?"

\* 11

Very Slow & Expressive. *p*

*p. cres.* *p*

*p. cres.* *p* Exp.

## Loch Ruadhan.

"Loch Ruthven?"

\* 12

Strathspey Style.

*hr*

## N'aoiche roidh na phosadh.

"The feet Washing?"

\* 13

Dance & Song.

*hr*



16

## Nial Brocdhair.

"Glengarries Foxhunter?"

\* 14. *Slowly & Distinctly. p* *cres.* *Exp.*

Musical score for Nial Brocdhair, "Glengarries Foxhunter?". The piece is in 6/8 time, key of B-flat major. It features a piano introduction with a crescendo and an expansive ending. The melody is marked with 'hr' (harmonic) and includes a repeat sign.

*p* *cres.*

Continuation of the musical score for Nial Brocdhair, "Glengarries Foxhunter?". The piece continues with a piano introduction and a crescendo, marked with 'hr' (harmonic) and includes a repeat sign.

## Caistal Dunrobhain.

"Dunrobin Castle?"

\* 15. *Slow Strathspey Time.*

Musical score for Caistal Dunrobhain, "Dunrobin Castle?". The piece is in 6/8 time, key of B-flat major. It features a piano introduction with a crescendo and an expansive ending. The melody is marked with 'hr' (harmonic) and includes a repeat sign.

Continuation of the musical score for Caistal Dunrobhain, "Dunrobin Castle?". The piece continues with a piano introduction and a crescendo, marked with 'hr' (harmonic) and includes a repeat sign.

## Bruachan Loch Neish.

"The Banks of Loch Ness?"

\* 16. *Strathspey & Song* *Slow & Emphatic.*

Musical score for Bruachan Loch Neish, "The Banks of Loch Ness?". The piece is in 6/8 time, key of B-flat major. It features a piano introduction with a crescendo and an expansive ending. The melody is marked with 'hr' (harmonic) and includes a repeat sign.

*cres.* *f* *p. Exp.* *>* *>* *>*

Continuation of the musical score for Bruachan Loch Neish, "The Banks of Loch Ness?". The piece continues with a piano introduction and a crescendo, marked with 'hr' (harmonic) and includes a repeat sign.

## 17. Port na Fainne.

"The wedding Ring?"

or M<sup>rs</sup> Nicols Fancy.

*Dance & Song.*

Musical score for Port na Fainne, "The wedding Ring?" or Mrs Nicols Fancy. The piece is in 6/8 time, key of B-flat major. It features a piano introduction with a crescendo and an expansive ending. The melody is marked with 'hr' (harmonic) and includes a repeat sign.



## Do chinneadh bhi gun cheann.

"The Cheiftains Lament"

\*18. Solemnly Slow. *p*

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff. A 'cres.' (crescendo) marking is above the eighth measure of the upper staff.

The High Octave may be agreeably introduced throughout this tune.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff. A 'dim.' (diminuendo) marking is above the second measure of the upper staff. A 'cres.' (crescendo) marking is above the eighth measure of the upper staff. Another 'dim.' marking is above the thirteenth measure of the upper staff.

## Choara chrom.

"The Ewie wi' the crooked Horn"

Dancing Sett.

\*19. Strathspey hitherto imperfectly known.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff.

## Bualidh mi u an sa cheann.

"Ill break your head for you" Skye Dance.

\*20. Dance & Song.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff.

## Tha Nighean aig a bhrebadair.

"The Weaver has a Daughter"

\*21. Slow & Pointed Strathspey Style.

Two staves of music. The upper staff has a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The lower staff has a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a repeat sign. The tempo is 'Solemnly Slow' and the dynamics are 'p' (piano). There are 'hr' (harmonic) markings above the first and third measures of the upper staff. A 'hr 2' marking is above the eighth measure of the upper staff.



## Cro nan Gobhar.

"The Goat Penn"

\* 22. *Slow if Sung, Quick if Danced.*

## Mac Aoidh.

"Lord Reay"

\* 23. *Solemnly Slow. p.*

## Rob Doun.

"Rob Down the Poet"

\* 24. *Moderate. p*



## Sud an gleann sa m' bi na feidh.

"The Forest where the Deer resort?"

\* 25. Strathspey & Song.

## Callum Fiodhdair.

or "The Kilchattan Wedding?"

\* 26. Dance & Song.

## Dan Ossian.

"Fingalian Air?"

Communicated by Sir John Sinclair Bart

\* 27. Very Slow.

The high Octave may be introduced with good effect here.



## Fonn lionarachd do bhriarabh Ossian.

"Another Air to which Ossian is recited."

\* 28

Very Slow & Solemn. *p.* > > > > *p.* *cres.*

*Exp. p.* > > > >

## Mac mhic Alastair.

or "Glengarry."

\* 29

Strathspey Style.

## Anna thug mi gradh dhuit.

"Anny is my darling?"

30

Dance & Song.



## Cheapurich na fasoeh.

"Keppoch desolate" Very Old.

\* 31. *Slow & Pathetic. p*

This musical score is for a piece titled 'Cheapurich na fasoeh', also known as 'Keppoch desolate', which is noted as 'Very Old'. It is marked with a star and the number 31. The tempo and mood are 'Slow & Pathetic', and the starting dynamic is 'p' (piano). The music is written for piano in G major (one sharp) and 9/8 time. The upper staff features a melody with several 'hr' (half rest) markings, while the lower staff provides a harmonic accompaniment. The piece concludes with a double bar line.

This block shows the continuation of the musical score for 'Cheapurich na fasoeh'. The upper staff includes first and second endings, indicated by '1' and '2' above the notes. The lower staff continues the accompaniment. The piece ends with a double bar line.

## Caistal Inn'rara.

"Inveraray Castle"

\* 32. *Srathspey Style.*

This musical score is for a piece titled 'Caistal Inn'rara', also known as 'Inveraray Castle'. It is marked with a star and the number 32. The style is 'Srathspey Style'. The music is written for piano in G major (one sharp) and common time (C). The upper staff features a melody with 'hr' markings, and the lower staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

This block shows the continuation of the musical score for 'Caistal Inn'rara'. The upper staff continues the melody with 'hr' markings, and the lower staff continues the accompaniment. The piece ends with a double bar line.

This block shows the final continuation of the musical score for 'Caistal Inn'rara'. The upper staff continues the melody with 'hr' markings, and the lower staff continues the accompaniment. The piece ends with a double bar line.

## Am Botal dudh s'an sleiga chreachun.

"The Dram Shell"

\* 33. *Dance & Song.*

This musical score is for a piece titled 'Am Botal dudh s'an sleiga chreachun', also known as 'The Dram Shell'. It is marked with a star and the number 33. The style is 'Dance & Song'. The music is written for piano in G major (one sharp) and common time (C). The upper staff features a melody with 'hr' markings, and the lower staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

This block shows the continuation of the musical score for 'Am Botal dudh s'an sleiga chreachun'. The upper staff continues the melody, and the lower staff continues the accompaniment. The piece ends with a double bar line.



## Tha mi mo chadal.

"I am asleep?"

Antient simple Set.

\* 34. *Slow & Soft. p.* *p. cres.*

*Exp.* *dim.* *hr*

## Braigh Bhan'bh.

"The Highlands of Banffshire?"

\* 35. *Strathspey Style.* *hr*

*hr*

## A Chrìodhalachd.

"The Merry Making?"

36. *Dance & Song.* *hr*

*hr* 1 2

This Bass will chord in pairs if the Performer chuses.



An tallamh bu gna do Mhac Leoid. "The Inheritance of the Laird of M<sup>c</sup>Leod"

\* 37. *Slow & Pathetic. p* *cres.* *hr* *p*

*cres.* *cho*

*p* *cres.* *cho*

*cres* *p Exp.* *hr*

Aridh na m' badan.

"The Glen of Copsewood"

\* 38. *Slow & Pointedly. p* *p*

*dim.* *p.cres.* *hr* *hr* *hr*

*1* *2*



## Nt aparan goirid.

"Short Apron"

Antient Simple Sett.

\* 39.

Slow. *p* *cres.*

*dim.* *cres.*

*p* *cres.* *dim.*

*Exp.* *hr*

## Bhlían ur.

"New Year's Day."

\* 40.

*hr*

Strathspey & Song.

*hr*

*hr*



Nach beir u air a bhan mhearlach.

"Catch &amp; Kiss the Romp."

\* 41. Dance & Song.

Comma leam fein a Ministair.

"What care I for the Minister?"

\* 42. Moderate Jigg & Song. *p*

Taiggais agus dealg innt.

"The Haggis."

\* 43. Dance & Song.



## Braigh Lochail.

"The Braes of Locheal"

\*44. Very Slow & Soft. *p* *cres.* *p. cres.*

Musical score for 'The Braes of Locheal' in 2/4 time. The piece is marked 'Very Slow & Soft' and begins with a piano (*p*) dynamic. It features a melody with two first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece. Dynamics include *cres.* and *p. cres.*

Continuation of the musical score for 'The Braes of Locheal'. The melody includes a *dim.* (diminuendo) and an *Exp.* (crescendo) marking. The piece concludes with a final cadence.

## Iomradh eidar Ila s Uist.

"Rowing from Isla to Uist?"

\*45. Moderate. *p* *cres*

Musical score for 'Rowing from Isla to Uist?' in 6/8 time. The piece is marked 'Moderate' and begins with a piano (*p*) dynamic. It features a melody with two first and second endings. Dynamics include *cres* (crescendo).

Continuation of the musical score for 'Rowing from Isla to Uist?'. The melody includes a *p* (piano) dynamic and a *cres* (crescendo) marking. The piece concludes with a final cadence.

## Nian doun an t' Sugridh.

"Maiden fond of Mirth?"

\*46. Moderately Slow. *p* *cres*

Musical score for 'Maiden fond of Mirth?' in 3/4 time. The piece is marked 'Moderately Slow' and begins with a piano (*p*) dynamic. It features a melody with two first and second endings. Dynamics include *cres* (crescendo).

Continuation of the musical score for 'Maiden fond of Mirth?'. The melody includes a *dim* (diminuendo) and a *p cres* (piano crescendo) marking. The piece concludes with a final cadence.

Continuation of the musical score for 'Maiden fond of Mirth?'. The melody includes a *Expres* (crescendo) marking. The piece concludes with a final cadence.



## Mari bhan ogg.

"Mary young and fair?"

\* 47. Very Slow & Tender. *p* *cres.*

*f* *dim* *p* *p*

*dim* *hr* *hr* *hr*

## Nian Boddach an Roainaitin.

"Rinettans Daughter?"

\* 48. Strathspey & Song. *hr* *hr* *hr* *hr* *hr* *hr* *hr* *hr*

*hr* *hr* *hr*

## Feadan glan a Phiobair.

"The Pipe Slang?"

\* 49. Dance & Song. *hr* *hr* *hr*

*hr* *hr* *hr*



## Ian an Ciobair.

"John the Shepherd of Glengarry?"

\* 50. Moderate & Pointed. *p* *cres.* *p*

## Caistal Urchudain.

"Urquhart Castle?"

\* 51. Strathspey Style.

## Mnadhan troddach Obair thairbh.

"The scolding wives of Abertarff?"

\* 52. Dance & Song.



## Nian doun a buain nan dearcag.

"The Maid of Sutherland?"

\* 53. Moderately Slow *p* *cres.* *p* *cres.* *p* *cres.*

## Bodhan aridh m' braigh Rannoch.

"The Shealling in the Braes of Rannoch?"

\* 54. Solemn. *p* *cres.* *f*

## Bhannarach dhonn a chruidh.

"The Dairy Maid?"

\* 55. Slow & Tender. *p* *p* *cres.*



## Laoideh an t'Slanuidhfear.

"Hymn to the Saviour?"

\* 56. Solemnly Slow. *p*

## Murt Ghlinn-comhain.

"The Massacre of Glenco?"

\* 57. Slow & Plaintive. *p*

## Mo Leannan fалуich.

"My Love in Secret?"

\* 58. Moderately & Emphatically. *p. cres.*



Mac S'himi mor a basacha.

"Lord Lovat Beheaded".

31

\* 59. Solemnly Slow .p cres.

Dimolladh an Uisgebheadha.

"In dispraise of Whisky".

\* 60. Very Slow .p

\* Cia mar a s urra'sinn fuirach o'n Dram. \* "How shall we abstain from Whisky".

\* 61. Moderately but Expressively .p cres

\*The Editor has great pleasure in asserting his Countrys claim to this Melody lately introduced as Irish, under the name of the Legacy and supposed new, Whereas it has been current in the North for Sixty Years as the Composition of John Mc Murdo of Kintail, since emigrated to America.



32

S'tu mo luaidh na' m faidhean u.

"My favorite if I could get thee?"

\* 62. *Very Slow with Expression.*

Throid mo bhean is throid i rium.

"My Wife has Scolded me?"

\* 63. *Slow.*

Tein aighair air gach beann dhiubh.

"The Bonfire?"

\* 64. *Strathspey Style.*



# Nian Tormaid.

"Macleods Daughter?"

33

\* 65. Very Slow. *p* *cres.* *f* *> > >*

*hr* *p* *hr* *p* *cres* *dim* *> >*

*hr* *cres* *dim* *p* *cres*

*f* *> > >* *p* *f*

*hr* *>* *p* *retard.* *pp* *< < <* *>* *>* *>*

Ghilleadh dhuinn s'toil leam u.

"Laddie I Esteem you?"

\* 66. Slow & Tender. *p* *cres.* *f* *p* *cres*

*f* *pp* *f*



## Mo Dhuchas.

"The spot where my Forefathers dwelt?"

\* 67. *Slow Strathspey Style. p*

*f*

*f p*

*f p Exp.*

## Thuir MacShimi n' oighreachd.

"Lovats Restoration?"

\* 68. *Strathspey Style.*

*hr*

*hr*



# Mac a Bhailia Uist.

"The Darling of the Uist Lasses?"

35

\*69.

Dance & Song.



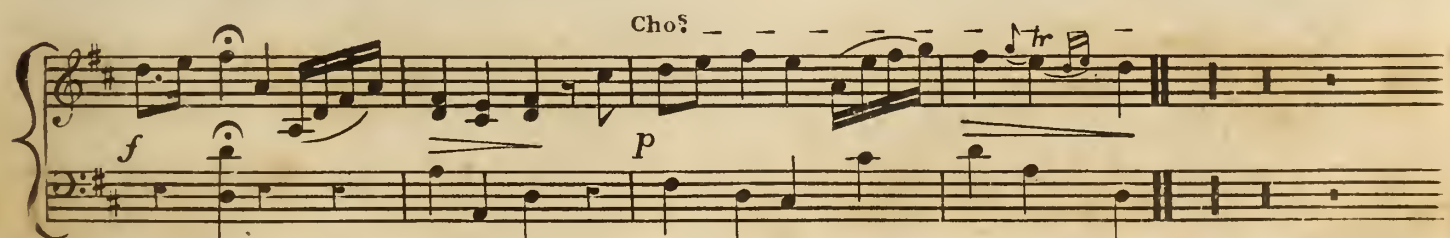
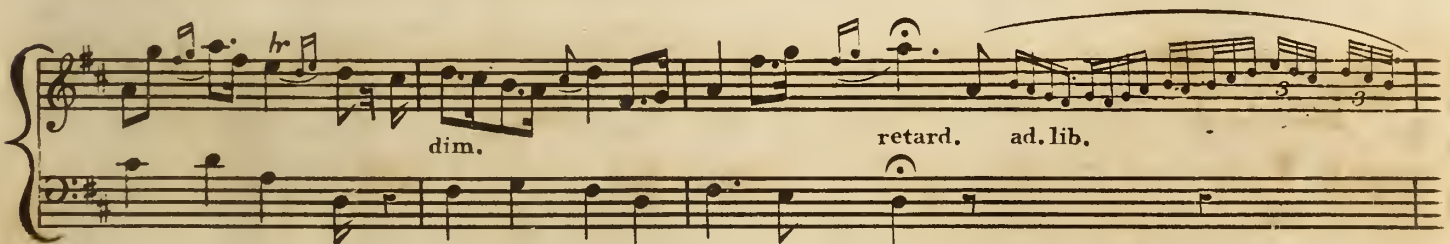
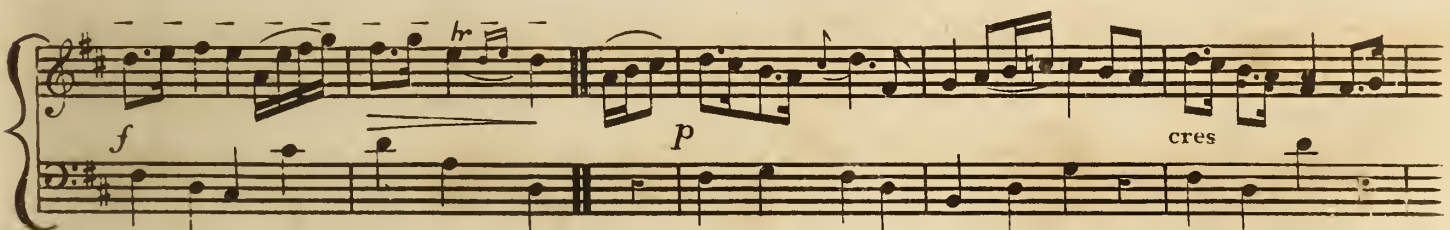
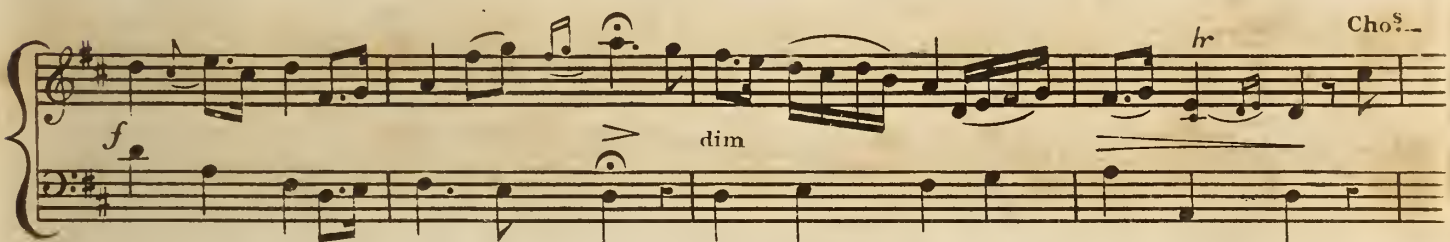
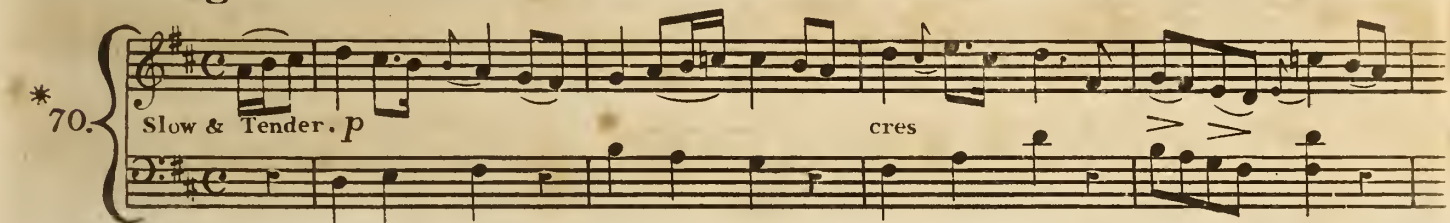
## An gilleadh dudh ciar dhudh.

"The Jett black haird youth?"

\*70.

Slow & Tender. *p*

cres



## M' baile m' beil mo leannan fein.

"The hamlet where my lover dwells?"

\* 71. *Slow & Expressive. p*

## Madhair Spea.

"The Source of Spey"

\* 72. *Strathspey Style.*

## Crodh laoidh na' m bodach.

"The (Spraith) or Plunder of the Lowlands now graze in the glens."

\* 73. *Slow & Plaintive. p*



# An fhir'ghruaig.

"The Pirriwig?"

37

74.

Sprightly Dance & Song.

# S' beag mo shund ris a chadal.

"Small is my Inclination to Sleep?"

75.

Slow & Plaintive .p.

cres.

f

dim.



## Roderich Dhu.

The\*ClanAlpin Cheif ;

\*76. *Slowly & Pompously .f*

## Bochuiddar.

Balquhiddar.

As performed by Major Logan.

77. *Slow & Tender .p*



Gu mo slan a chi mi mo challin dileas down. "Well may I behold my faithful brown hair'd Maid?"

\* 78. Tender. *p* *cres* *p* *dim*

Baba mo leaneabh.

"Ba\_ba my Baby?"

\* 79. Slow. *p* The Expression of a Nurse who mourned her Imprudence. *cres*

Gillean ban a mhuilfhear.

"Dunmacglass," or "Miller Lads".

\* 80. Strathspey Style.



## N' Troopa Ghaelach.

"The Highland Troop"

\* 81. Moderate *p*

## Tighearna Glinnamoristoin.

"Glenmorriston."

\* 82. Strathspey Style.



## Clach na cudain.

or "The Cross of Inverness."

\* 83. Sprightly Dance.

## Mo ghradh fódh leon.

"My Lover Wounded?"

\* 84. Tender. *p*

## Creach na Ciadain.

"Any privation but this."

\* 85. Slow & Pathetic. *p*



## Smeorach Clann Donaill.

"The Minstrel of the Macdonalds?"

\* 86. Solemnly Slow . *p* *cres*

*dim* *cres*

*hr* *p* *cres*

*f* *dim* *cres*

*p* *cres* *dim* *pp*

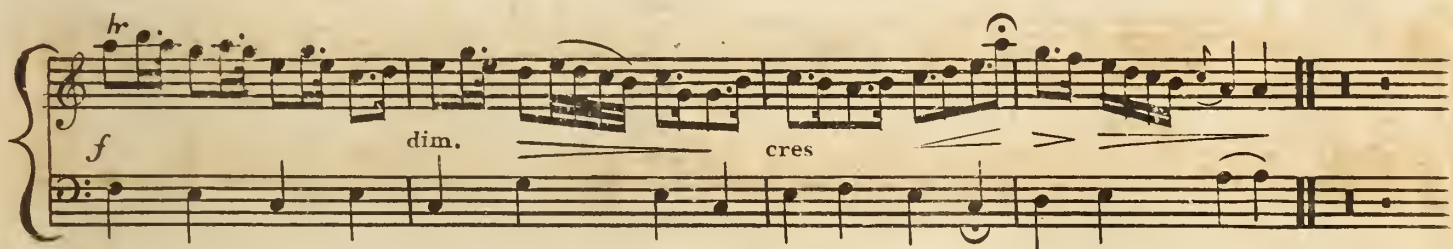
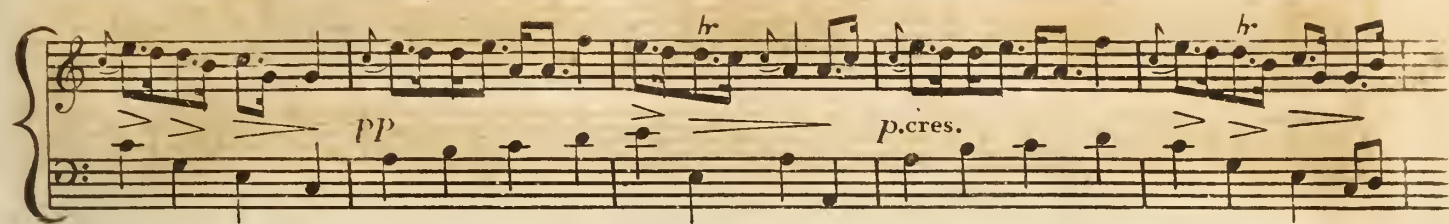
*cres* *dim*

## Donacha Mac Shuine.

"Duncan Macqueen?"

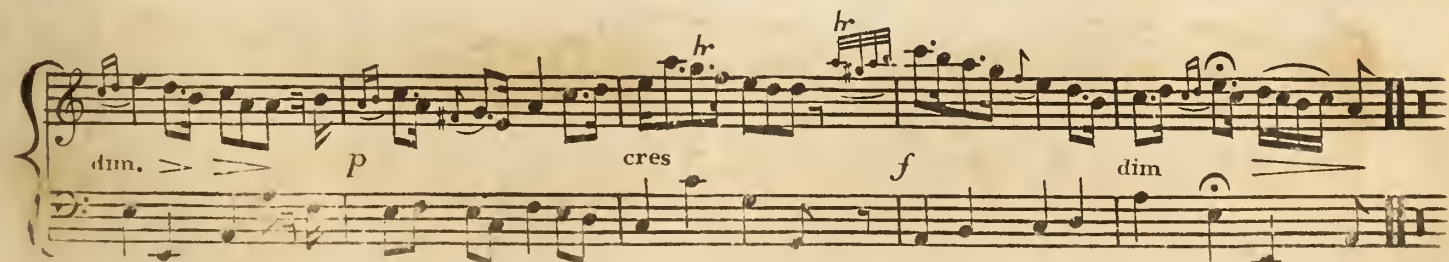
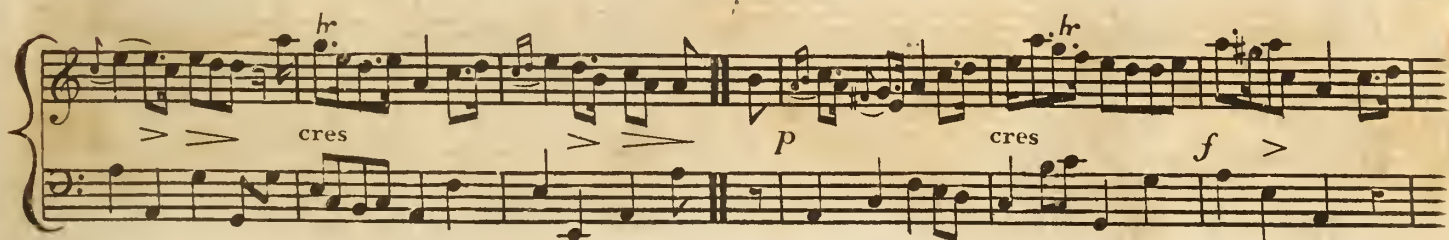
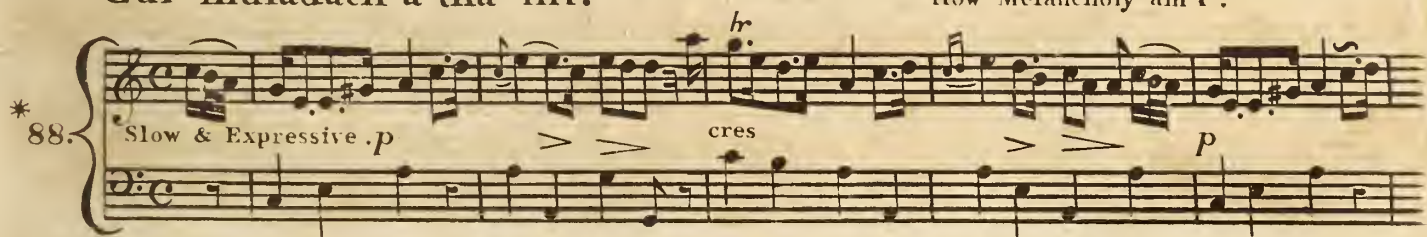
\* 87. Slow Strathspey Style *p* *cres* *pp*





Gur muladach a tha mi.

"How Melancholy am I!"





## Glean' mor na h' Albain.

"The Great Glen of Scotland"

\* 89. *Slow.* *p* *cres* *p* *cres*

*dim* *p* *cres*

*f* *p* *dim* *p*

*cres* *f* *p* *dim*

## An Cruineachadh iomlan ludhair.

"The General Gathering 1745"

\* 90. *Jig & Song.*



# An Toisheachd.

"Ferrintosh"

45

\* 91. Strathspey Style.

# Bean na bainnse.

"The Bedding of the Bride"

\* 92. Dance & Song.

# \* 93. Fallain gun di' hanig e?

"Safely Landed"

Slow with Expression. *p* *cres* *p* *cres* *dim* *p* *cres*



## Se so marbh rann mo charaid.

"The Death of my Friend?"

\* 94. *Slow with Expression. p*

First system of the piece. Treble and bass staves. Treble staff has a melodic line with a half rest (hr) and a crescendo (cres) leading to a forte (f) dynamic. Bass staff has a steady eighth-note accompaniment.

Second system. Treble staff has a half rest (hr) and a piano (p) dynamic. Bass staff has a piano (p) dynamic and a crescendo (cres) leading to a diminuendo (dim).

Third system. Treble staff has a half rest (hr) and a crescendo (cres) leading to a forte (f) dynamic. Bass staff has a forte (f) dynamic and a crescendo (cres) leading to a forte (f) dynamic.

Fourth system. Treble staff has a half rest (hr) and a diminuendo (dim) leading to a half rest (hr). Bass staff has a forte (f) dynamic and a diminuendo (dim) leading to a half rest (hr).

## An t'aisseadh do'n Eirín.

"Crossing to Ireland?"

\* 95. *Moderately & Pointedly. p*

First system of the second piece. Treble and bass staves. Treble staff has a half rest (hr) and a piano (p) dynamic. Bass staff has a piano (p) dynamic and a crescendo (cres) leading to a forte (f) dynamic.

Second system. Treble staff has a half rest (hr) and a piano (p) dynamic. Bass staff has a piano (p) dynamic and a crescendo (cres) leading to a forte (f) dynamic.

Third system. Treble staff has a piano (p) dynamic and a crescendo (cres) leading to a diminuendo (dim). Bass staff has a piano (p) dynamic and a crescendo (cres) leading to a diminuendo (dim).



Barbara Ni'mhic Pherson. "Bonny Barbara McPherson" Communicated by a Friend.

\* 96. Very Slow & Plaintive. *p* *pp* *cres* *hr*

*p* *pp* *cres* *f*

*p* *cres* *f* *hr*

*p* *f*

Och is ochan mo Charamh mar dheirich do Thearlach.

"Waes me for Charley"

\* 97. Slow & Plaintive. *p* *cres* *p*

*p* *pp* *cres*

*f* *p*

no way I am not very well

bonny barbara



## Tha m' aigne fodh ghruaim.

"This gloom on my soul?"

\*98. Very Slow. *p*

## Bainnais Marc Hundfhuin.

"Huntly's Wedding Medley?"

\*99. Strathspey Style.

## Gu m'ò mear a charaid.

"Merry may the pair be?"

\*100. Sprightly Dance.



## Uaigh a Bhaird.

"The Poets Grave?"

\* 101. Solemnly Slow. *p.* *cres*

*p* *cres*

## Coir a Mhoni.

"Corrymonny?"

\* 102. Strathspey Style. *hr*

*hr*

*hr*

## Caisteal Dunidh.

"Beaufort Castle?"

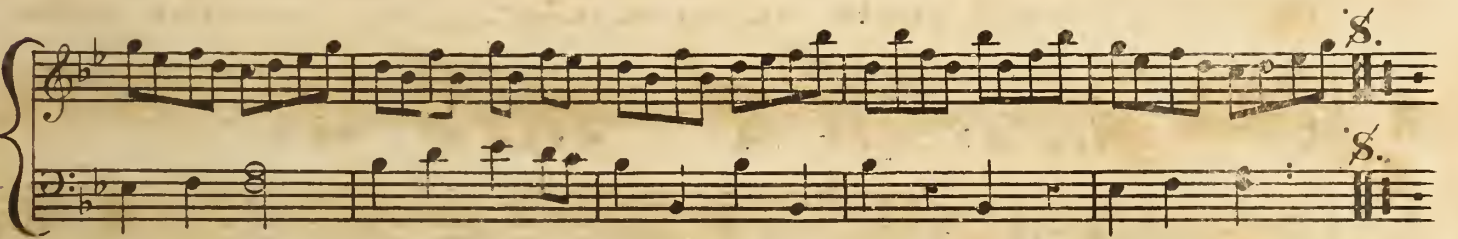
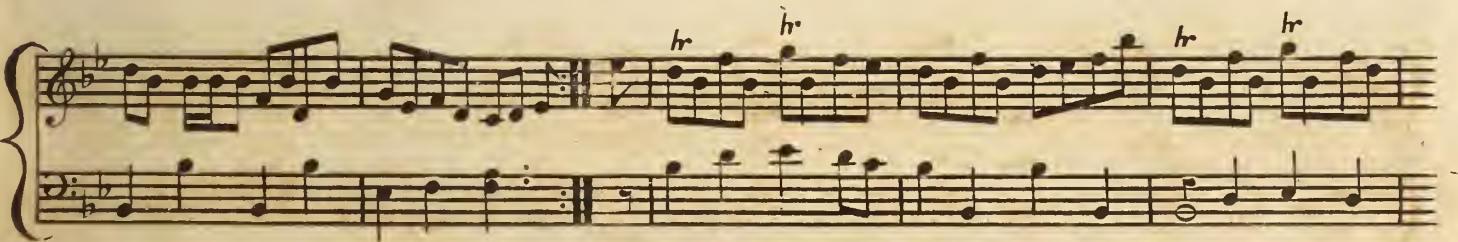
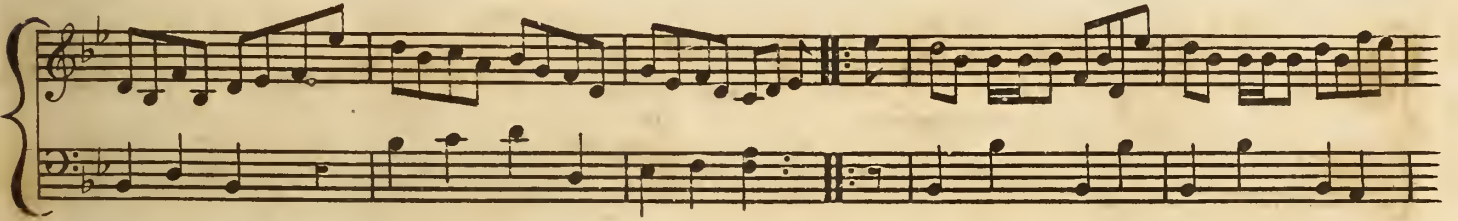
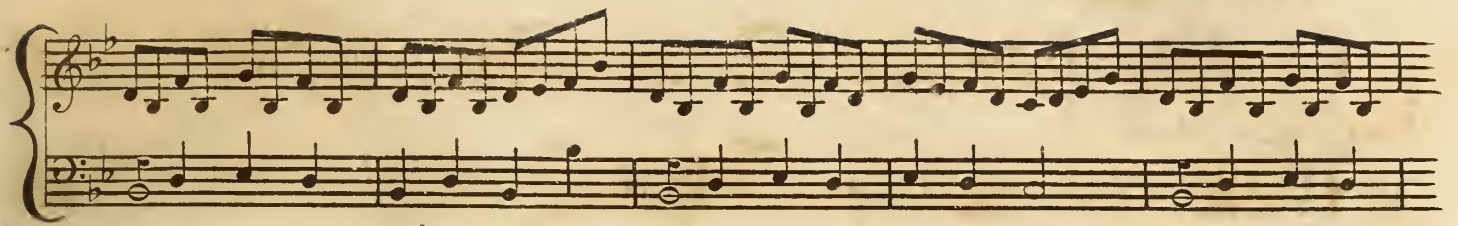
\* 103. Dance & Song. 1 2

*hr*



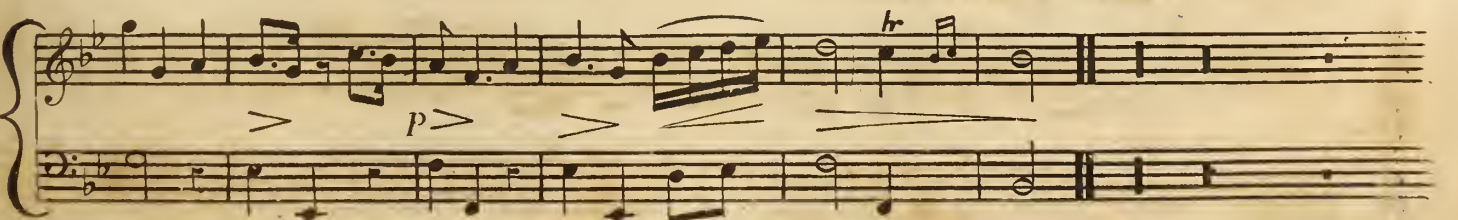
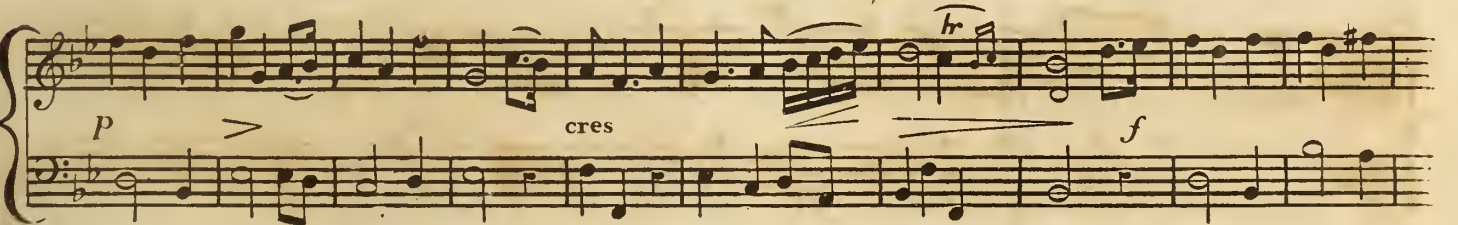
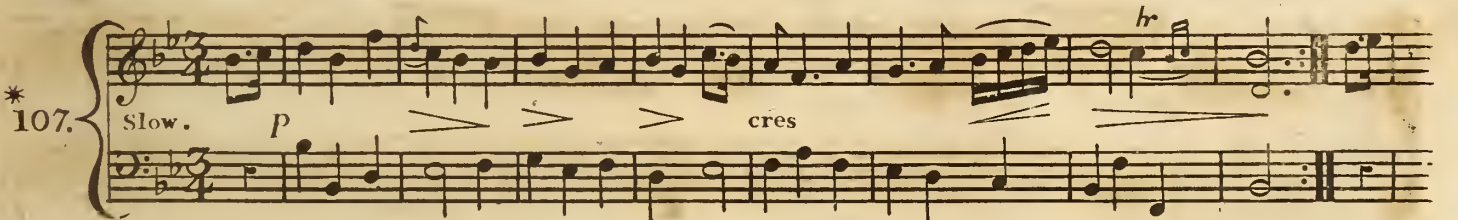






An' Eacaig.

"The Sequestered Beauty"





## Eisd mo chailleag Eisd!

"Listen sweet girl listen?"

\*108. *Slow & Tender, p* *cres* *cres* *f* *P*

*hr* *hr* *dolce* *hr* *hr*

## Deoch slaint an Righ.

"The Kings Health?"

\*109. *Slow, p* *cres*

*cres* *f* *p*

*hr* *p*

*cres* *f*

*p* *hr*



\* 110. Solemnly Slow. *p*

Mari bheadarach.

"Dawted Mary?"

\* 111. Dance, Sung with great humour.



54

Cuir a ghaoil dileas tharrum do laimh. "Place true Love thine arm around me?"

\* 112.

Slow with Expression. *p. cres.*

A piano score for a piece in 5/4 time, marked 'Slow with Expression' and 'p. cres.'. The score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p. cres.', 'f', and 'p'. There are also markings for 'hr' (harmonic) and '3' (triplets). The score is numbered 112 with an asterisk.



## Madain chiun Cheitain.

"Sweet May morning."

\* 113. *Slow & Expressive.*

## Mairard nighean Donaill.

"Margaret Macdonald."

\* 114. *Slow, & Plaintive.*

## Lachlain Dudh.

"Lachlan with the Jet black hair."

\* 115. *Slow.* *p*



## Gun bhris mo chri o'n dhalbh u.

"My heart is broke since thy Departure?"

\* 116. *Slow & Pathetic. p* *cres* *p*

*p cres* *p* *retard*

*p cres* *p* *retard*

## S toil leam fein an Siosalach.

"The Chisholm?"

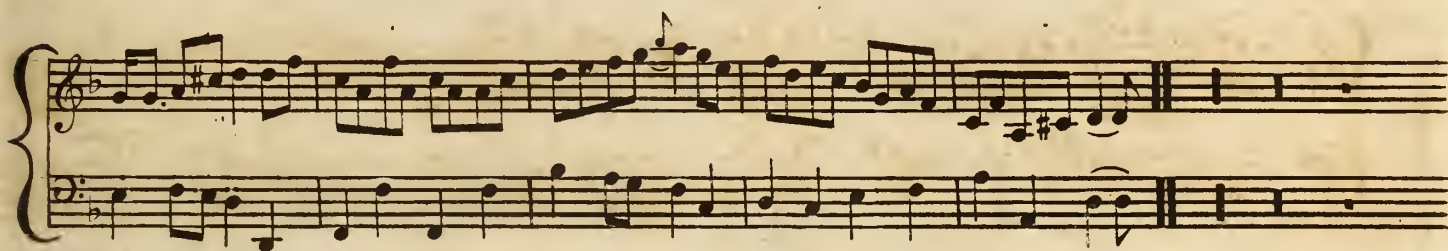
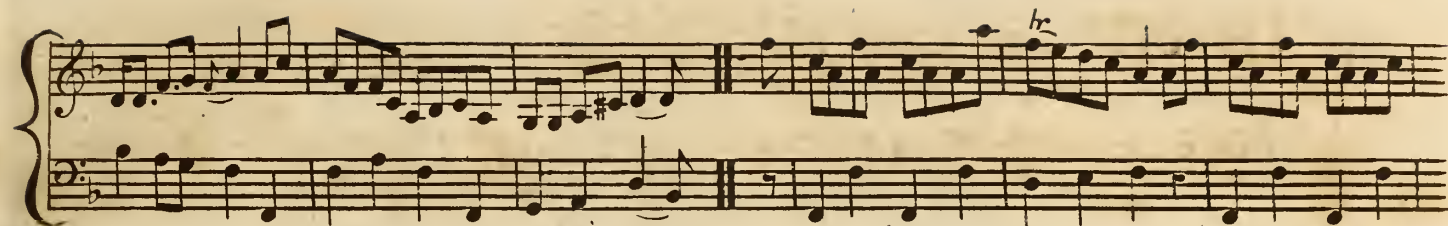
\* 117. *Strathspey Style.*

## Ceanrara.

"Kinrara?"

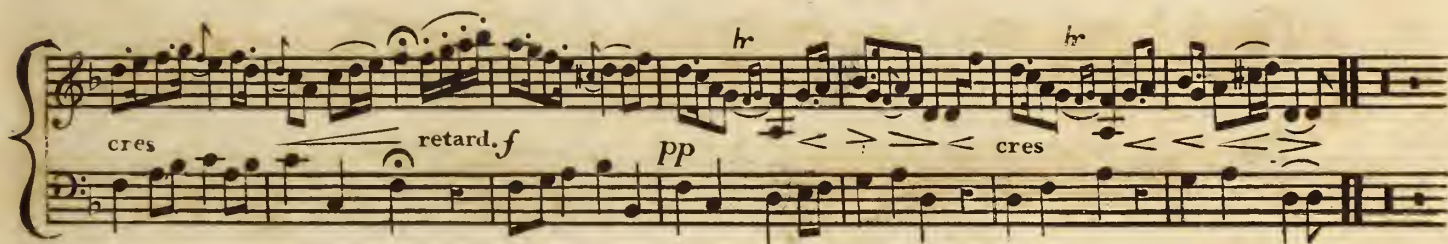
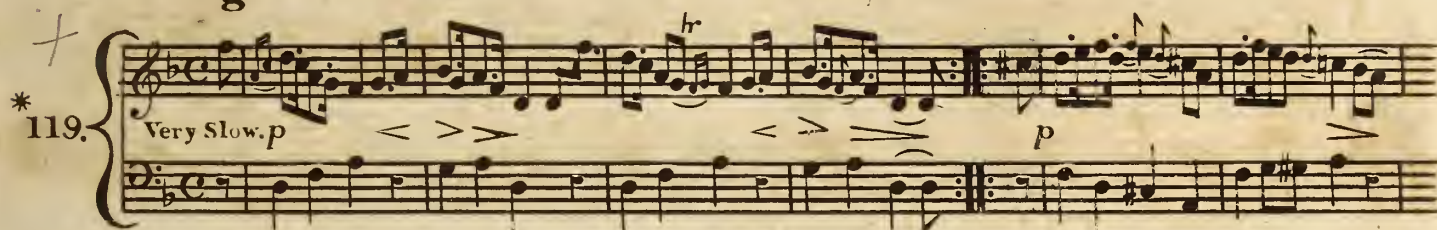
\* 118. *Dance & Song.*





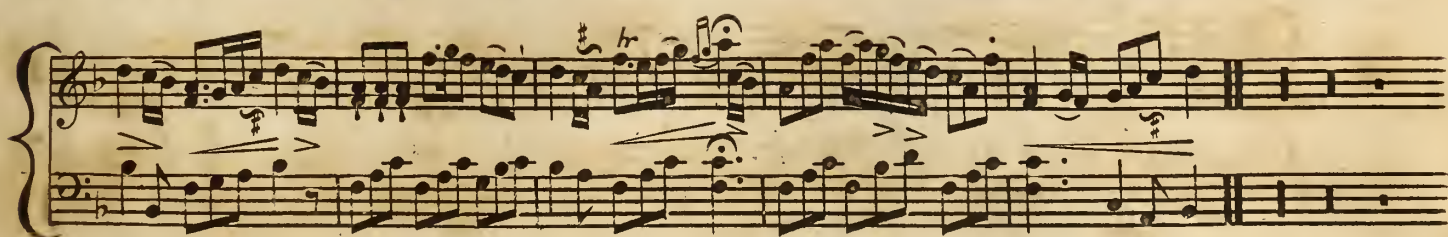
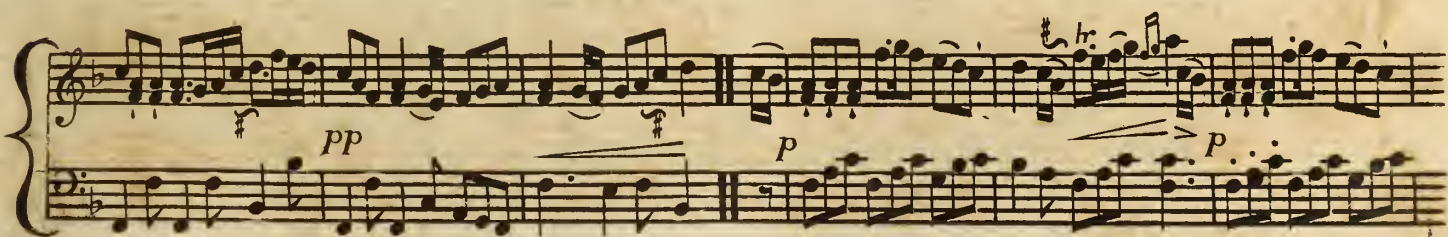
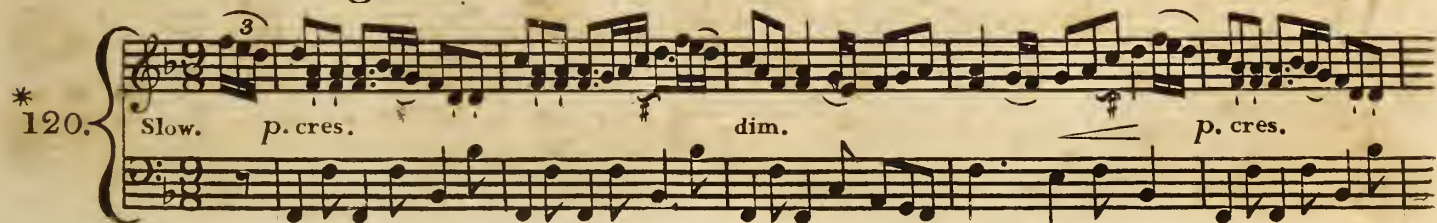
Morag.

"Marion?"



Ioman nan gamhna.

"Driving the Steers."





A Bhean an taigh nach leig u steach am fear a tha air fogairt. "Goodwife admit the wanderer?"

\* 121. Moderate. *p* With an expression of hesitation and impatience. *cres.*

*pp* *p. cres.* *p*

*pp* *cres*

*f* *hr*

Nach bocdh a bhi fallach fodh chrag agus ghlean  
gach moch agus anmoch s aid as ar deidh.

"The Rebels in their Hiding Places?"

\* 122. Slow with Emphasis. *p* *cres* *p*

*p* *cres* *f*

*p* *cres* *f*



## Stradh Fargaic.

or "Strath Erick".

\* 123

Strathspey Style.

## Ceann an fheidh.

"The Fraser Arms".

\* 124

Dance & Song

## Nach trua dh mo chas.

"Hard is my fate."

\* 125

Slow & Plaintive.



Gach tinneas ach goal.

"Each Ailment but Love?"

\* 126. *Slow & Pointed, p*

*If Sung, p*

*p cres*

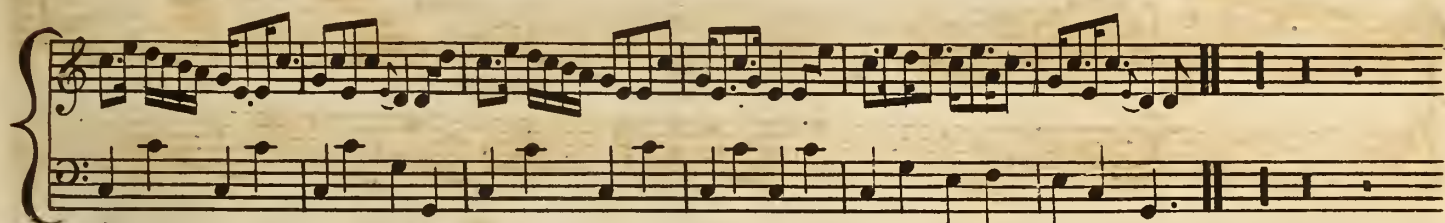
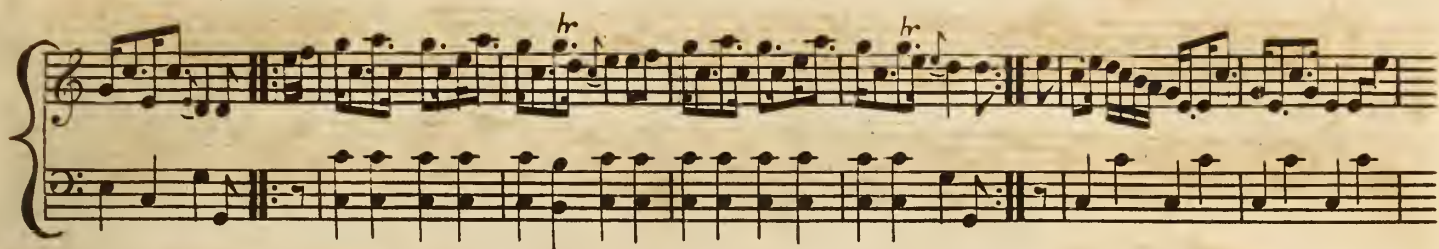
*If Performed on an Instrument*

*p cres*

Cuir a nall an eile' bheag is cur a nall an armacdh. "Highland Dress &amp; Armour?"

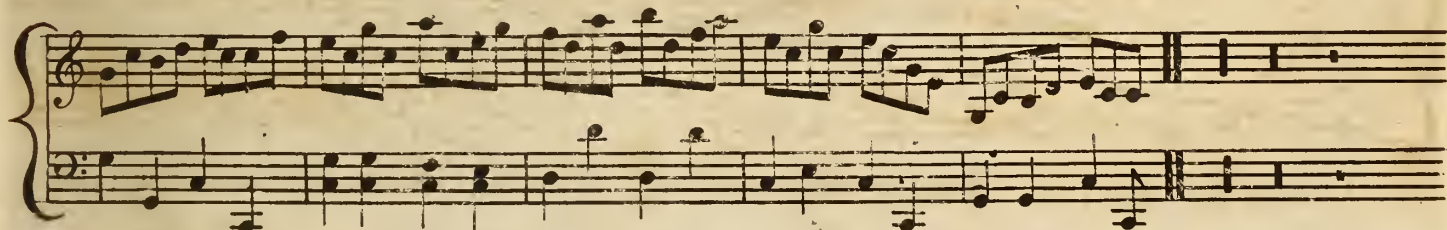
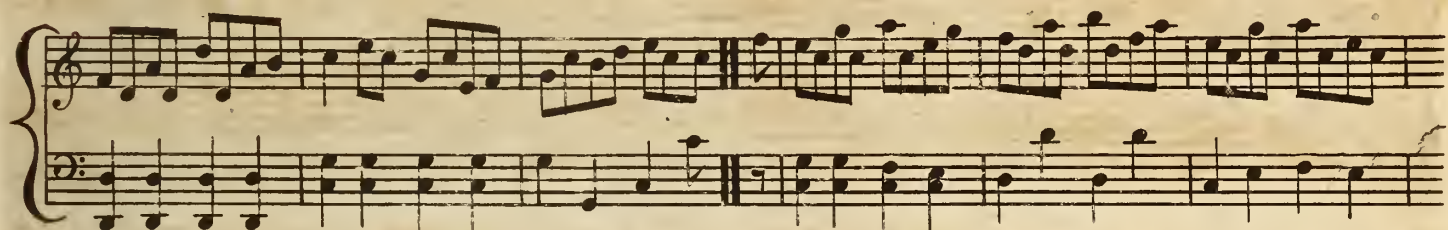
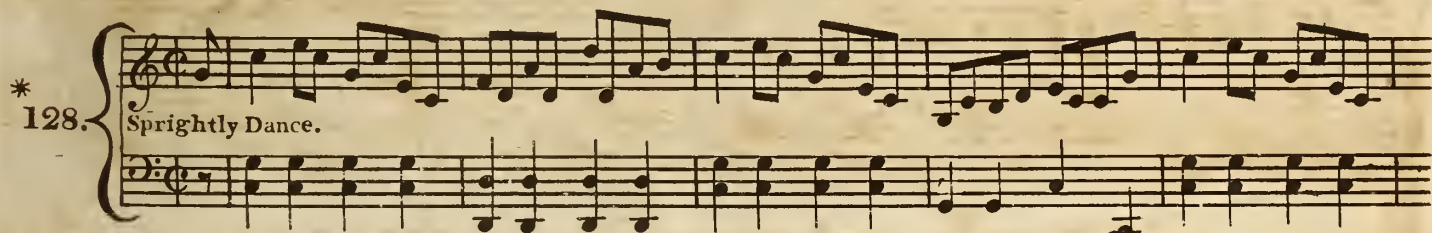
\* 127. *Strathspey Style.*





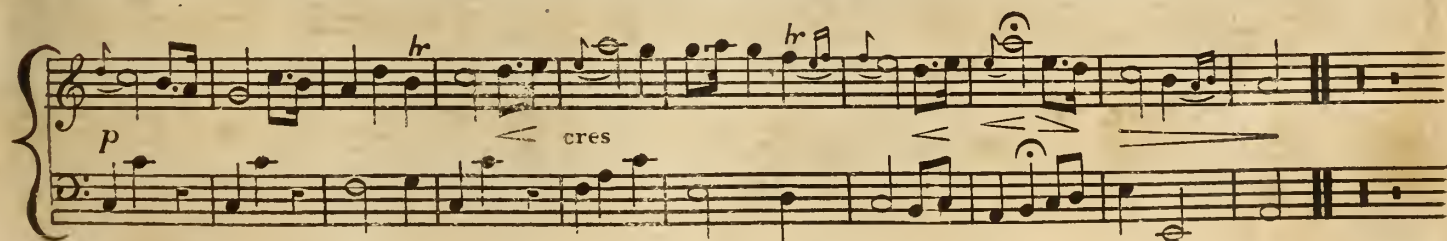
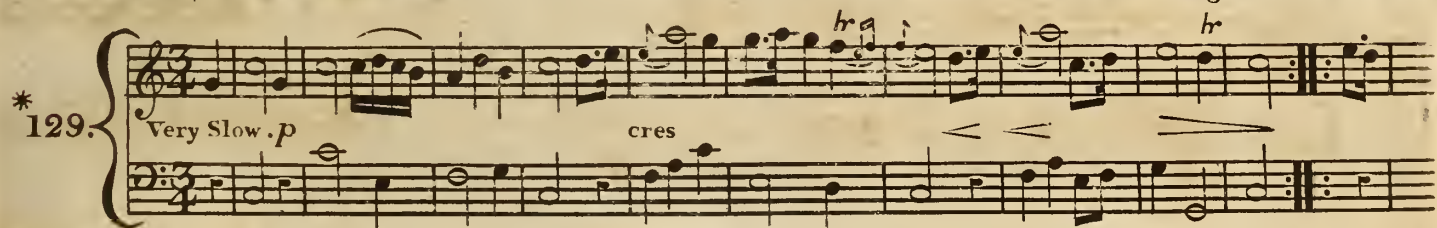
M'hoidh.

"Moyball?"



Dan Feinne.

"Fingalian Air".





Deoch Slainnte do'n airmailt tha Flannriose sa Ceannas "Round with a health to  
 "Glorious Wellington &c." as a Troop.

\* 130. Troop Time. *p* *f*



## Morfhear Shimm'.

"Lord Lovats. Welcome?"

\* 131. Strathspey & Song.

## Cailleagan a bhail mhoir.

"Inverness Lasses".

\* 132. Sprightly Dance.

## Alastair m'ansachd.

"Sandy is my only Love".

\* 133. Very Slow. *p*



## Helen Dudhglaiss.

"Helen Douglass" or "the Lady of the Lake".

\* 134. *Slow & wildly expressive p*

## Friomh is Croagh Tigh Challadair.\*

"The Hawthorn Tree of Cawdor".\*

\* 135. *Either very Slow or as a lively Strathspey.*

\*From a MS. of Mr Campbell of Budyet, a century old. — Vide Appendix.



Se'n'Riogh a'tha aguin is fear linn.

"Wha'll be King but Charley?"

\* 136. *Moderate.*

N' dean u ruidh air falbh leam.

"Will you run awa' wi' me?"

\* 137. *Dance & Song.*



Ho ro mo nighean donn bhoidheach.

"My Bonny Brunette"

\* 138. *Moderate, p*

*Exp. p*

Oh sé mo run an t' oigfhear.

"The Rover"

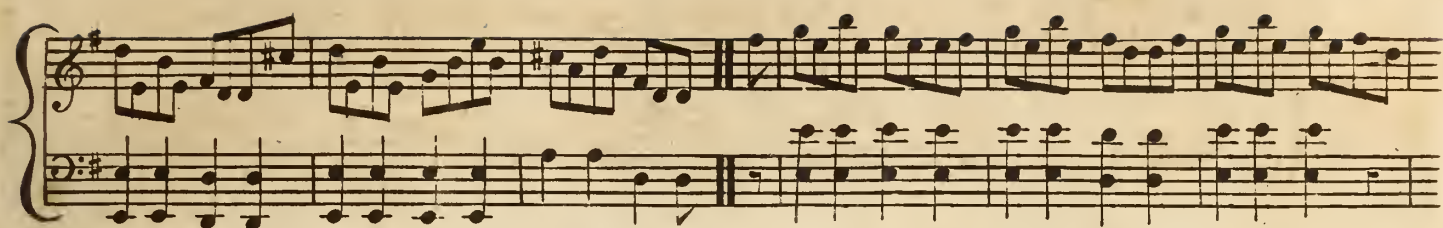
\* 139. *Strathspey Style.*

As a thoiseach.

"Keep it up"

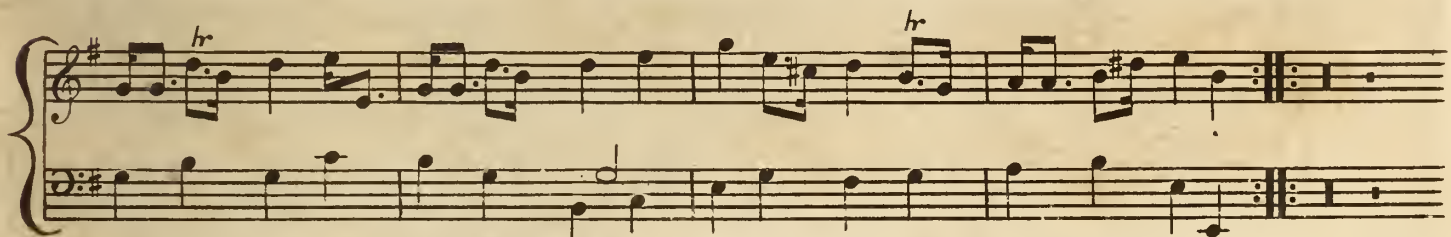
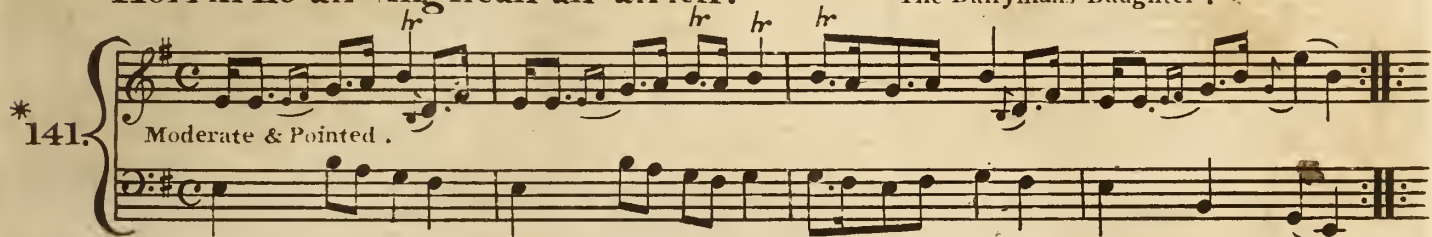
\* 140. *Dance & Song.*





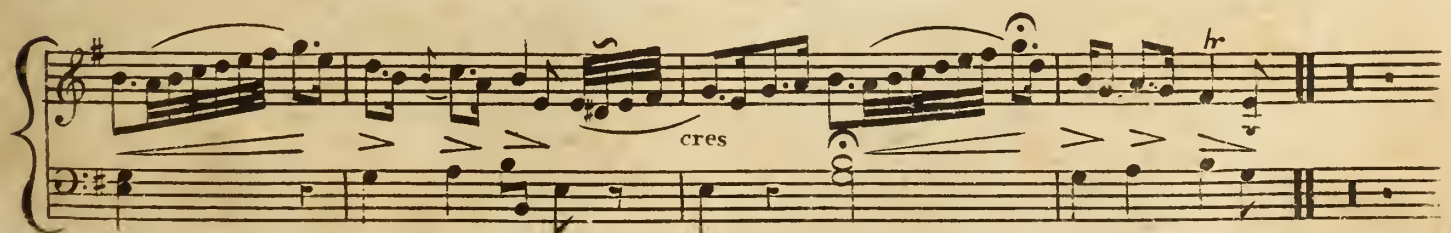
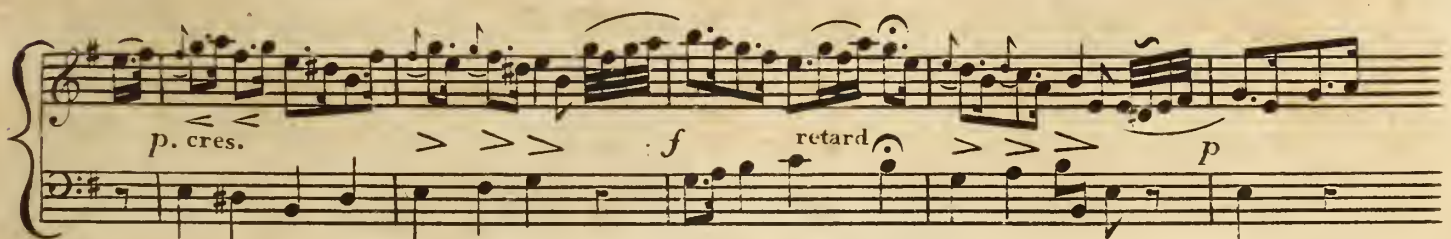
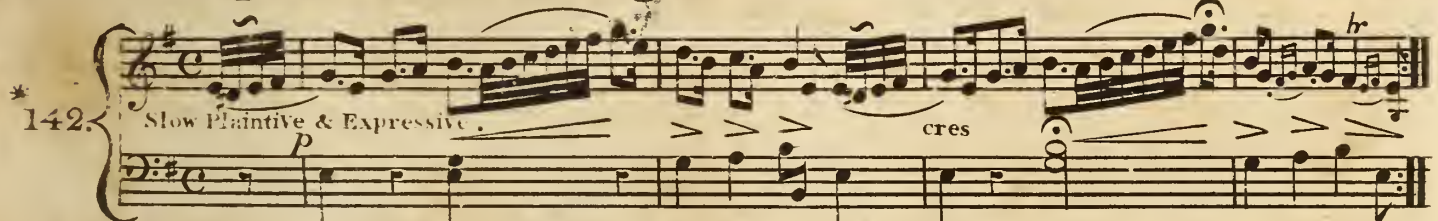
Horrin ho air nighean an airich.

"The Dairymans Daughter"



Mo nighean dhudh na treig mi.

"Black Haird Nymph do not forsake me?"





N' cuala sibh mar thachair dhuin.

"Culloden Day?"

\* 143. *Slow.* *p* *hr* *cres*

*f* *p* *f* *p*

*f* *p* *f* *hr*

Teann a nall is cum' do ghealladh.

"Come along &amp; keep your promise?"

\* 144. *Strathspey Style.* *hr* *hr* *hr* *hr* *hr* *hr*

*hr* *hr* *hr* *hr* *hr* *hr*

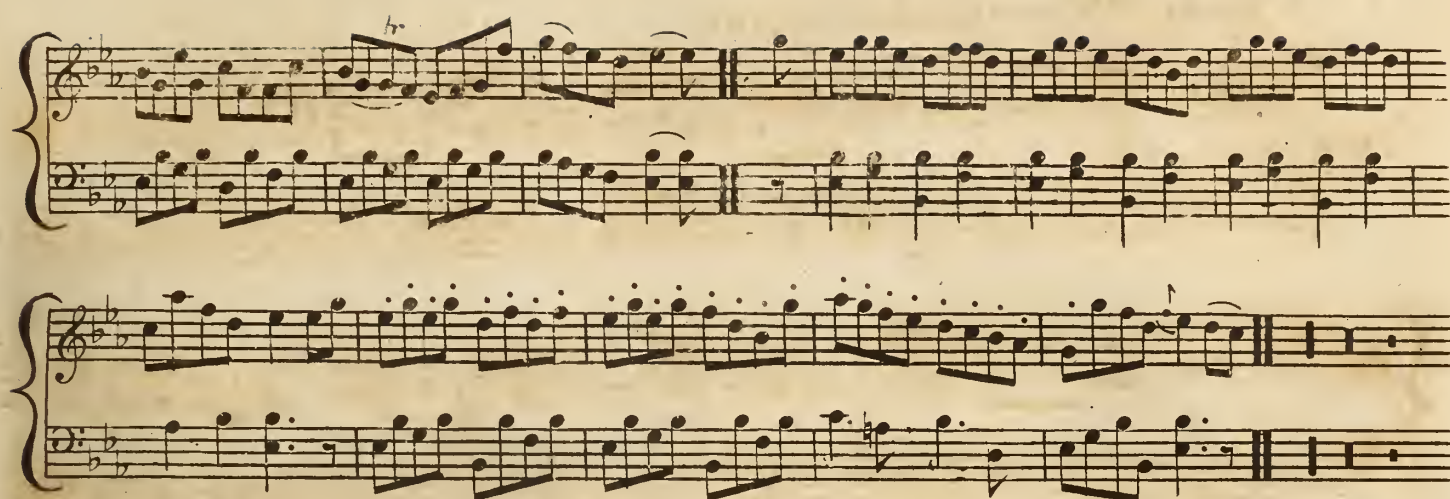
*hr* *hr* *hr* *hr* *hr* *hr*

Air m'alluin bheirin pog dhi?

"I'll kiss the bonny lassie oh!"

\* 145. *Dance & Song.* *hr* *hr* *hr* *hr*

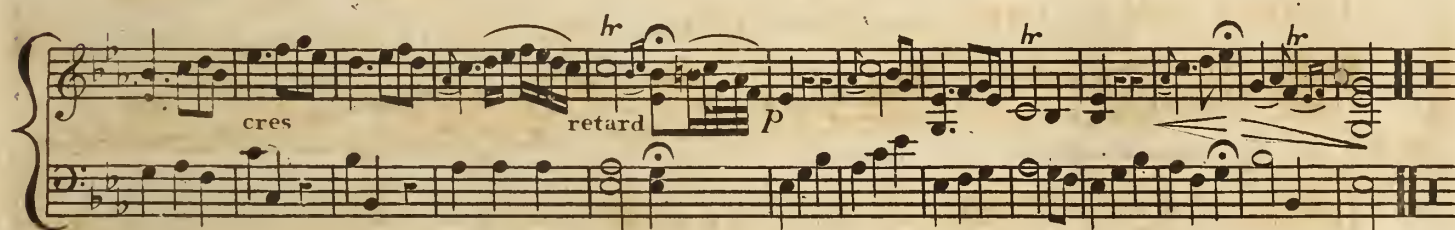
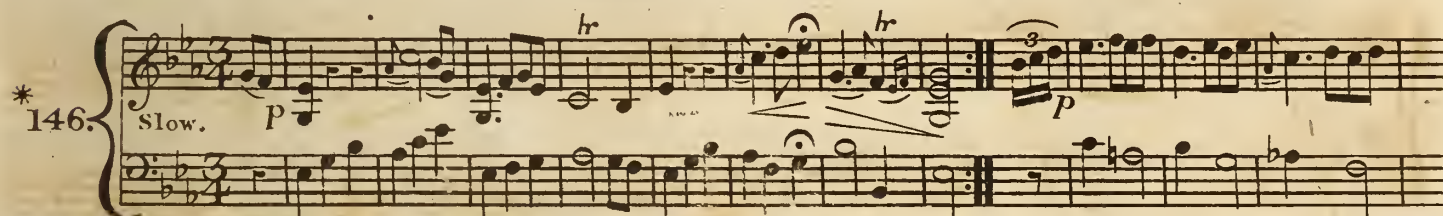




Cumh Rótha.

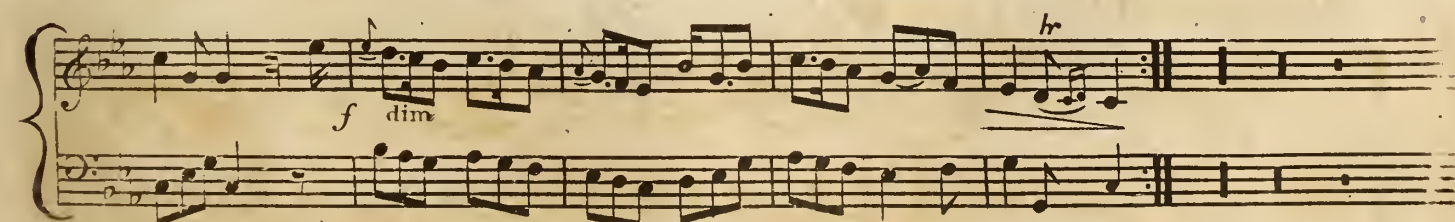
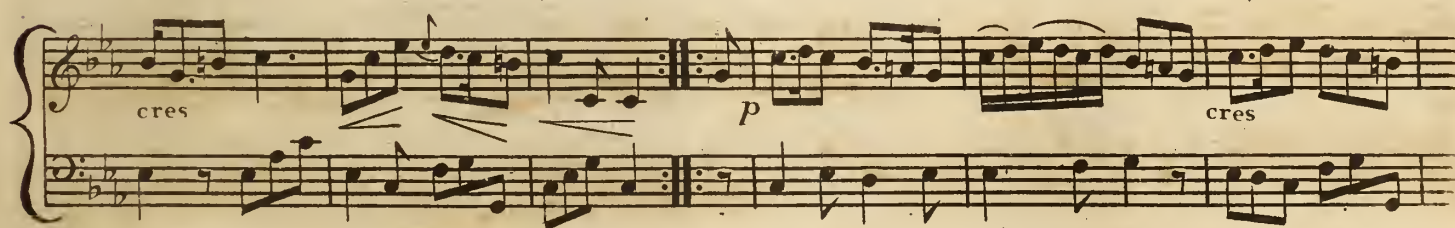
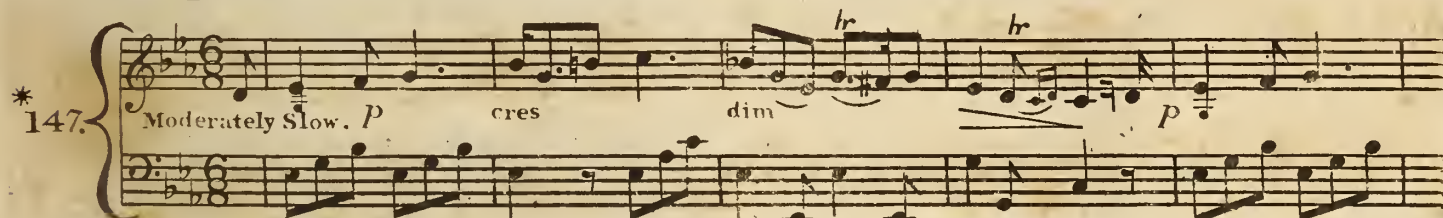
"Rotha's Lament?"

Supposed Welsh.



Brigus mhic Ruaridh.

"The Stolen Brecks?"





Càoidh na h'Alba' airson Nial Gobha. { "Caledonias Wail for Niel Gow Her favorite Minstrel"  
in his own Strain.

\* 148. *Slow Strathspey Style. p*

Stoileadh Nial Gobha.

"Niel Gows 'Style'."

\* 149. *Strathspey Style.*



## Nighean bhuidh bhoidhach.

"Golden Locks".

\* 150. Dance & Song.

## Cronan Mari Nighean Alastair ruaigh.

"Mary Mc Leods Cronan?"

\* 151. Slow & Expressive. *p* *cres.*

*p* *cres.* *retard*

## Iorram iomruigh.

"A Rowing time piece"

\* 152. Moderate. *p* *cres* *f*

*p* *cres* *Exp.*



Gur mis 'tha gu craitach o'n' uiruidh.

"What pain I've endured since last year?"

\* 153. *Slow with Expression p*

N' carn gorm.

"Cairn Gorum Mountain"

\* 154. *Slowly & Pointedly p*



## Stradh Spea.

"Strathspey."

The Native Country of the Sprightly Dance.

\* 155. *Slow Strathspey Style. p*

## Snaim a phosaidh.

"The Nuptial Knot."

\* 156. *Jig & Song.*



## Dhfag u mi fodh bhron.

"Thou hast left me melancholy?"

\* 157.

Very Slow & Soft . *p*

A particular favorite of the late Lord Woodhouslee.

Musical score for 'Dhfag u mi fodh bhron.' in G major, 3/4 time. The score consists of four systems of piano accompaniment. The first system includes the tempo and dynamic markings 'Very Slow & Soft . *p*' and the note 'A particular favorite of the late Lord Woodhouslee.' The notation features a treble and bass staff with various musical notations including triplets, crescendos, and a retardation. The key signature has one sharp (F#) and the time signature is 3/4.

## Tigh Bhealladrum.

"Belladrum House?"

\* 158.

Strathspey Style.

Musical score for 'Tigh Bhealladrum.' in G major, common time (C). The score consists of three systems of piano accompaniment. The first system includes the tempo and style marking 'Strathspey Style.' The notation features a treble and bass staff with various musical notations including triplets, crescendos, and a retardation. The key signature has one sharp (F#) and the time signature is common time (C).



## Oh Grain air no Briogasan.

"Deil tak the Breeks?"

\* 159. Dance & Song.

## Ho ro gur comadh leam'h'uile ni a th'ann. "I care for nothing now?"

\* 160. Moderate & distinctly. *p* *cres*



## Mi m' shuidh n' deireadh Bata.

"Sitting in the Stern of a Boat".

\* 161. *Slow & Soft, p*

## Cille chassidh.

"Killachassy?"

or Miss Fleming of Moness.

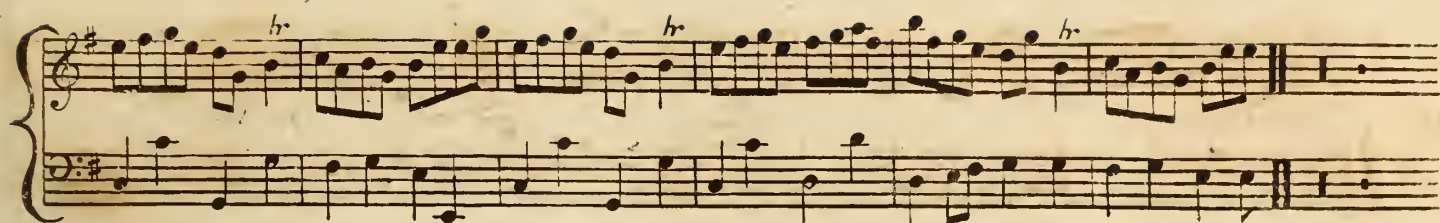
\* 162. *Strathspey Style.*

## Druimachdair

or "Highland Road to Inverness".

\* 163. *Dance & Song.*

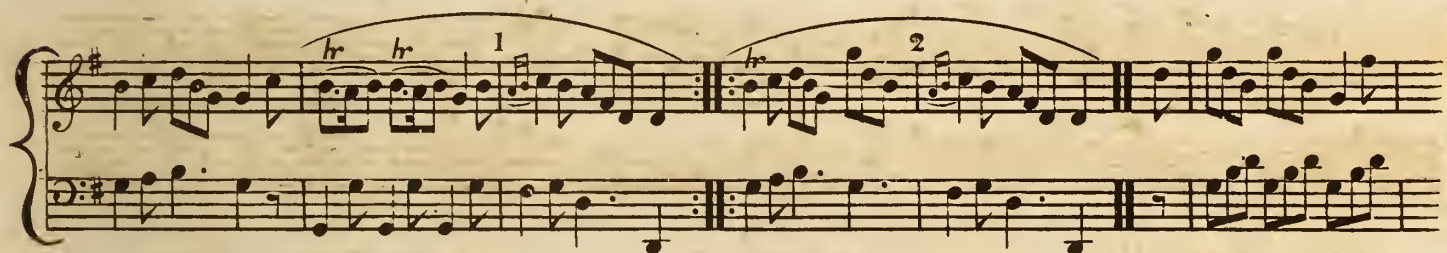
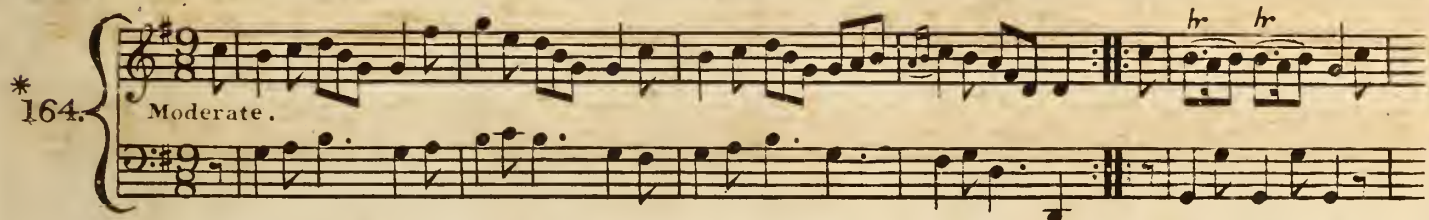




Ho ro mo bhobban an' Dram.

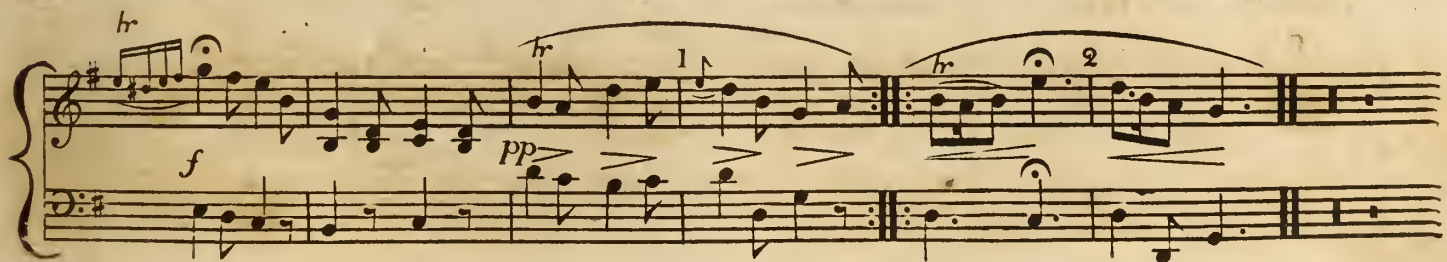
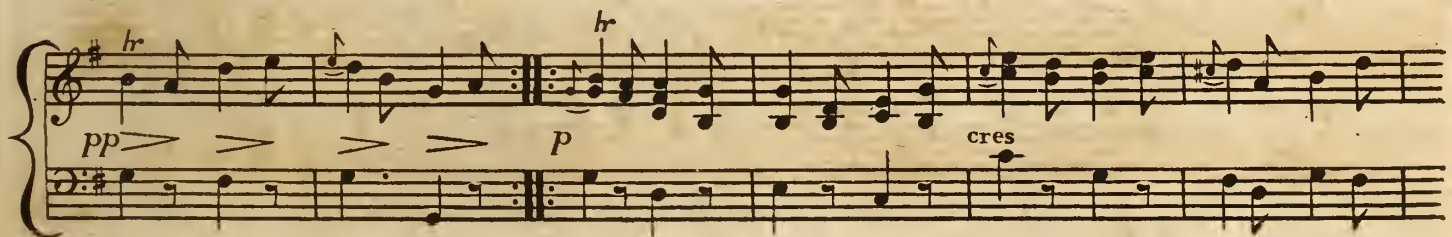
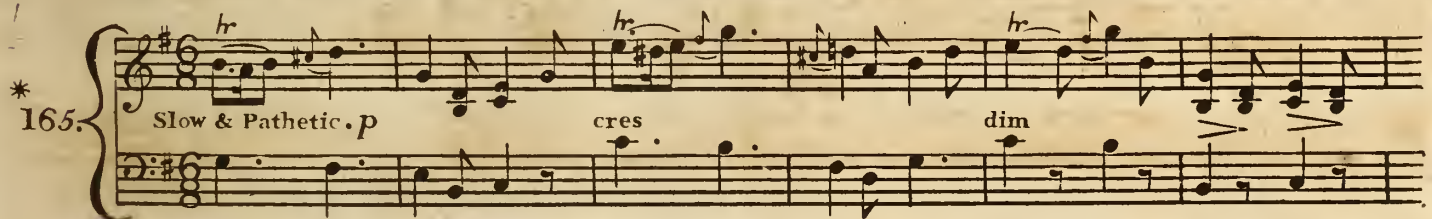
"The Favorite Dram".

a highland Bumpkin.



Mo Run an diu mar an de u.

"My Love to day as heretofore".





## Tigh an drom.

"Tyndrum?"

\* 166. Solemnly Slow & Soft. *p*

Musical score for item 166, 'Tigh an drom.' The piece is in 6/4 time with a key signature of one sharp (F#). It consists of two systems of grand staves. The first system is marked 'Solemnly Slow & Soft. p'. The melody features a series of eighth and sixteenth notes, with some rests. The bass line is simpler, with some chords. The second system continues the melody and bass line, ending with a double bar line.

Continuation of the musical score for item 166. The melody and bass line continue from the previous system, ending with a double bar line.

## Tha mo ghoal air a nighean.

"My Love is fixed upon her?"

\* 167. Slow & Tender. *p*

Musical score for item 167, 'Tha mo ghoal air a nighean.' The piece is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of grand staves. The first system is marked 'Slow & Tender. p'. The melody features a series of eighth and sixteenth notes, with some rests. The bass line is simpler, with some chords. The second system continues the melody and bass line, ending with a double bar line.

Continuation of the musical score for item 167. The melody and bass line continue from the previous system, ending with a double bar line.

Continuation of the musical score for item 167. The melody and bass line continue from the previous system, ending with a double bar line.

## Am monadh liadh.

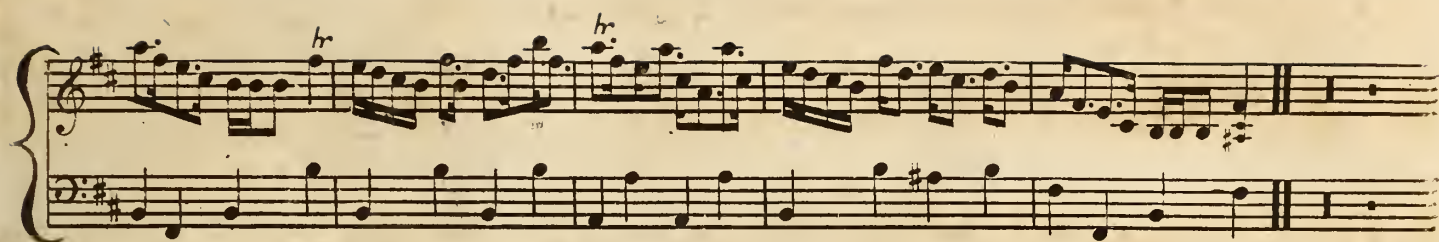
"The Sportsmans Haunt?"

\* 168. Strathspey Style.

Musical score for item 168, 'Am monadh liadh.' The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of grand staves. The first system is marked 'Strathspey Style.' The melody features a series of eighth and sixteenth notes, with some rests. The bass line is simpler, with some chords. The second system continues the melody and bass line, ending with a double bar line.

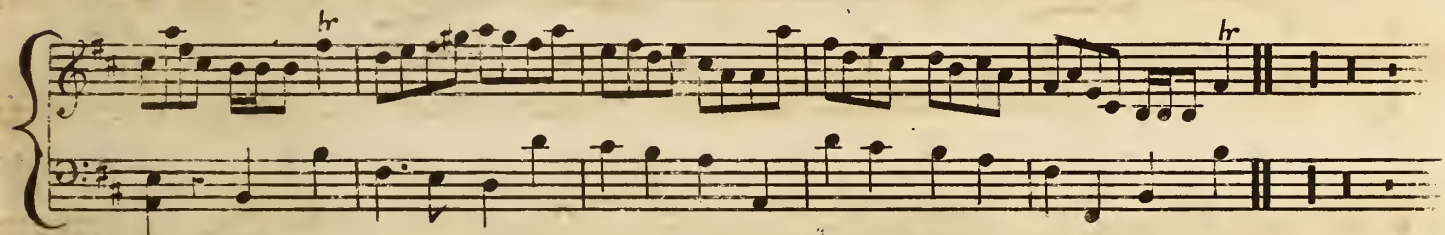
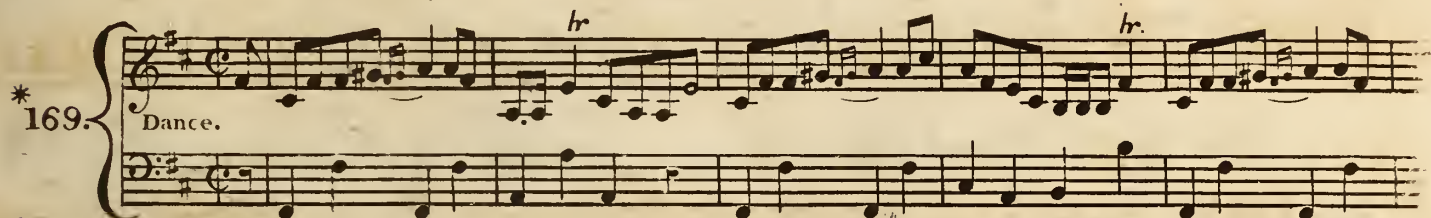
Continuation of the musical score for item 168. The melody and bass line continue from the previous system, ending with a double bar line.





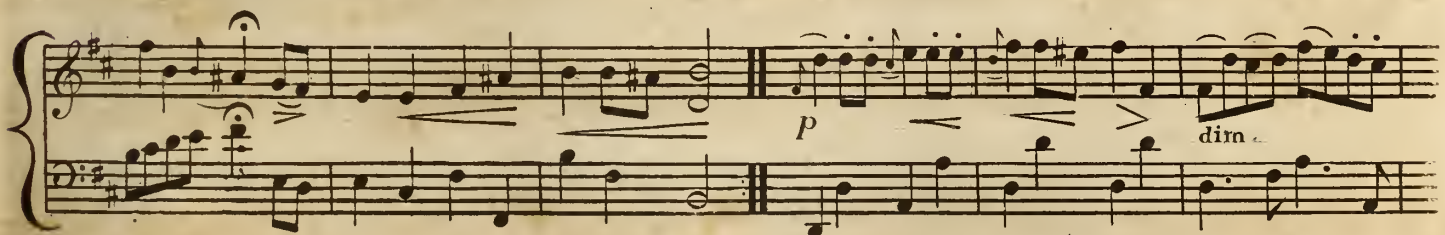
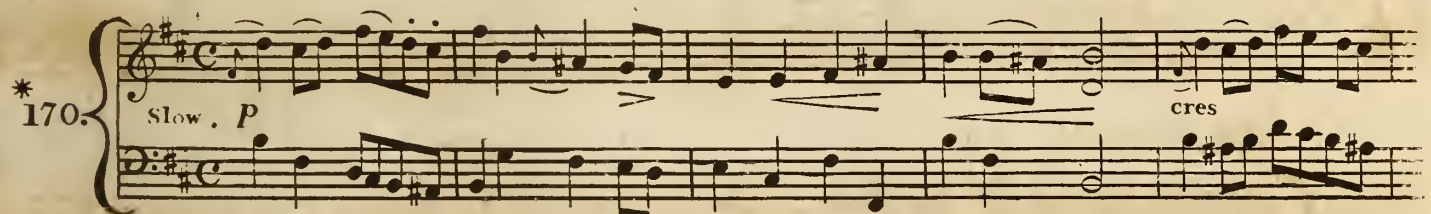
# Coir a Ghearraigh.

or "the high Road to Fortagustus?"



# Ribhinn aluim, aoibhinn og.

"Beauty, charming, fair & young?"





## Bodhan an Eassain.

"The Cottage adjoining the Fall?"

\* 171. Solemnly Slow *p*

## An t' Sealg.

"The North Hunt Medley?"

\* 172. Strathspey Style.

## An Coisir.

"The Rendezvous?"

\* 173. Sprightly Dance.



Rinn m' eadail mo mhealladh.

"My darling has deceived me?"

\*174. *Slow & Plaintive. p*

Co a ni mireadh ri Mairi.

"Who will dandle my Mary?"

\*175. *Slow. p*



## Ban Tighearna Mhic S'himi.

"Lady Lovat?"

\*176. *Slow accented Strathspey Style.* *cres.* *p*

San agam tha bheanag a's maisich suile,

A chünna' mi n' toabhsa' thallamh' Mhic-aoidh.

"The boniest Wife this side of Lord Reays Country?"

\*177. *Moderate.* *p* *cres.*

*f. dim.*



## Tighearna Bhrodhi.\*

"The Laird of Brodie?"

\* 178

Slow Strathpey Style. *p*

*cres.* *hr* *p*

*cres.* *p* *hr* *hr*

*cres.* *f* *hr* *hr* *8.*

## Caidil gu lo.

"Sleep till day?"

\* 179

Tender. *p*

*cres.* *hr*

*p* *cres.* *hr*

*p* *f* *dim.* *p*

*cres.* *hr*

\* This tune Supposed to be Composed by the roving King James, would spread among all his Subjects as his  
 action, but I find the first set of it preserved in the Highlands and sung to Gaelic words.



Slan gun t'hig mo run a nall.

"Well may my true love arrive?"

\*180

Slow with Expression. *p*

cres.

The second system of the musical score, marked with a double bar line and the number 180. It continues the melody and accompaniment from the first system. The tempo and expression markings 'Slow with Expression. p' and 'cres.' are present. The system concludes with a double bar line and a repeat sign.

. Mais' an toabh Tuadh.

“The Beauty of the North”.

\*181 *Strathspey* *Style.*

The musical score is written for two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat major or D minor). The time signature is 2/4. The music is in a Strathspey style, characterized by its rhythmic patterns. The piece begins with a treble staff and a bass staff. The upper staff contains a melody with eighth and sixteenth notes, including triplets. The lower staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, calligraphic font at the top. Below the title, the tempo 'Allegretto' is indicated. The score is written on two staves, with a large curly brace on the left side grouping them. The music is in a key with one flat (B-flat) and a 2/4 time signature. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

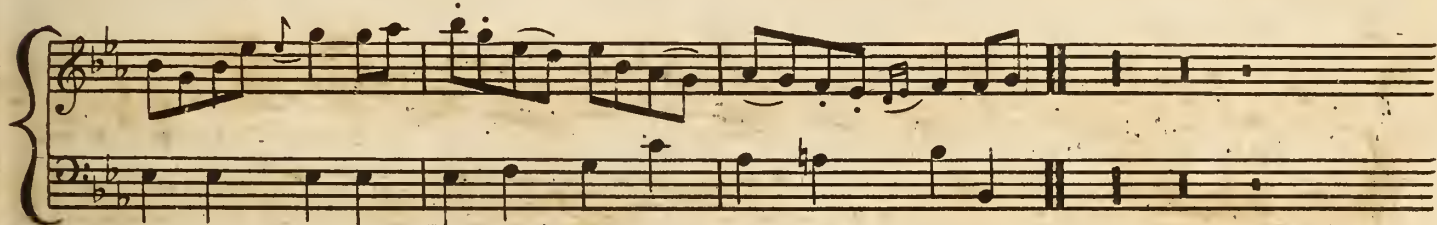
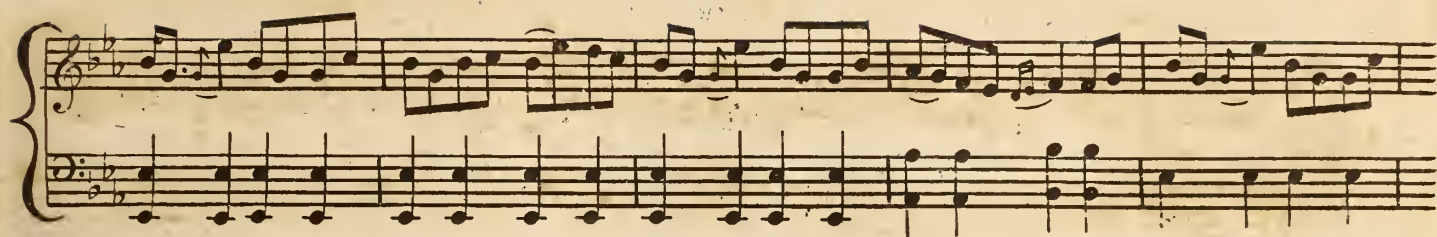
## Nuaghalachd.

“The Novelty”

\* 132 Sprightly Dance.

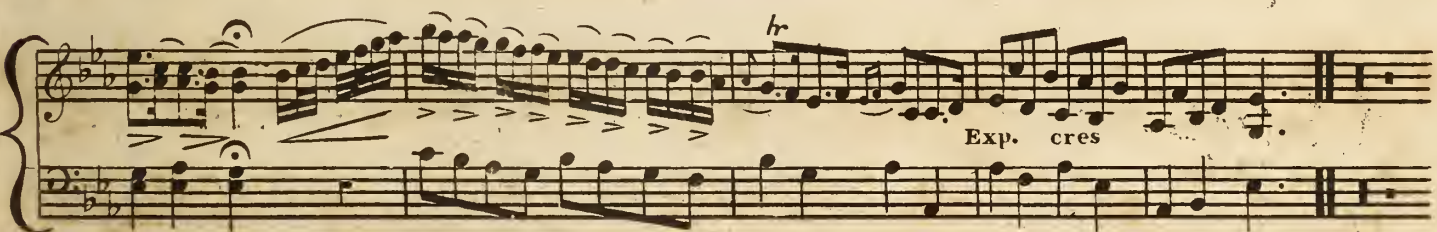
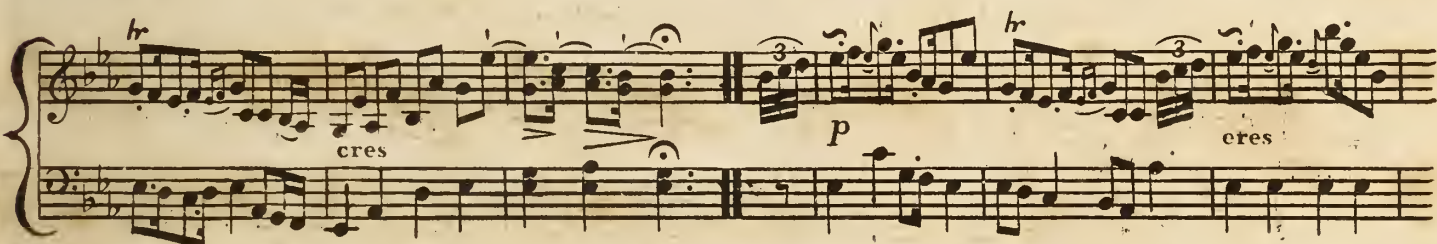
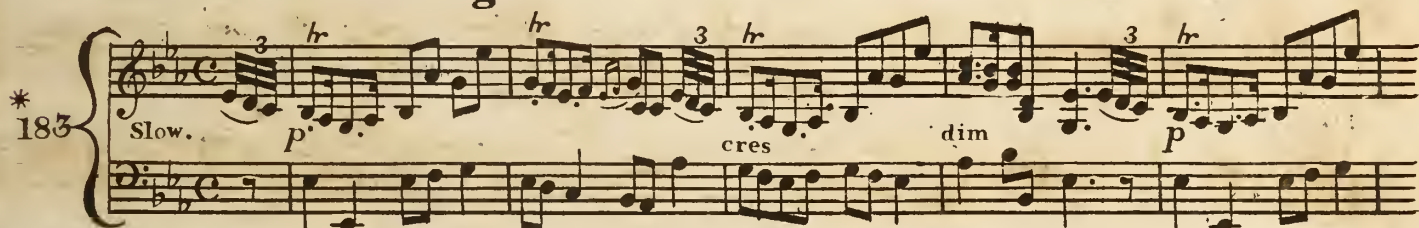
A musical score for a piece titled 'Sprightly Dance.' The score is written on two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and a repeat sign. The number '132' is written in the left margin, and a small asterisk is above it.





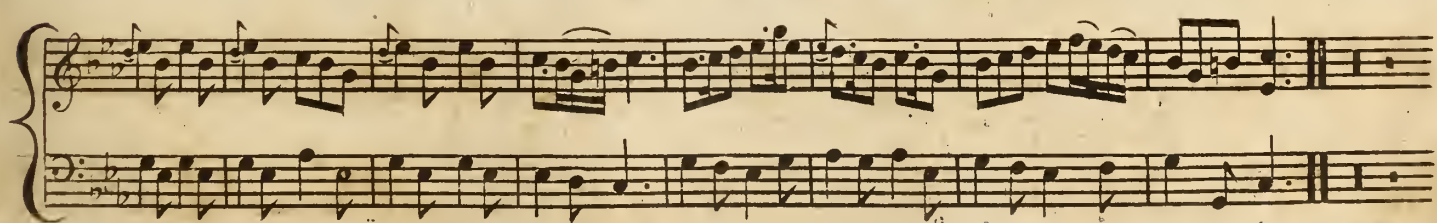
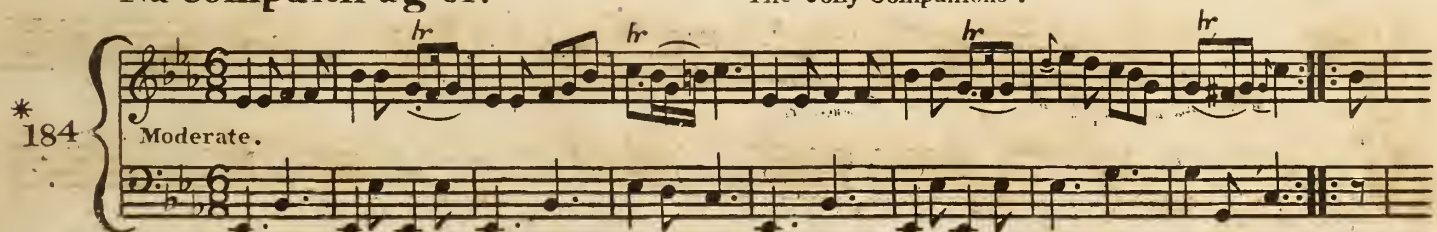
### Barain Chulrabhaig.

"The Antient Barons of Kilravock"



### Na Compuich a'g'ol.

"The Jolly Companions"





## Cha bhas thig air Loach ach codal.

"A Hero never dies?"

\*185 Solemnly Slow. *p* *cres* *dim* *hr*

*p* *cres* *hr*

*p* *cres* *Exp. dim* *hr*

## An seann staoileadh.

"The Style of the last Century?"

\*186 Slow Strathspey Style. *hr* *hr*

*hr* *hr* *hr* *hr* *hr*

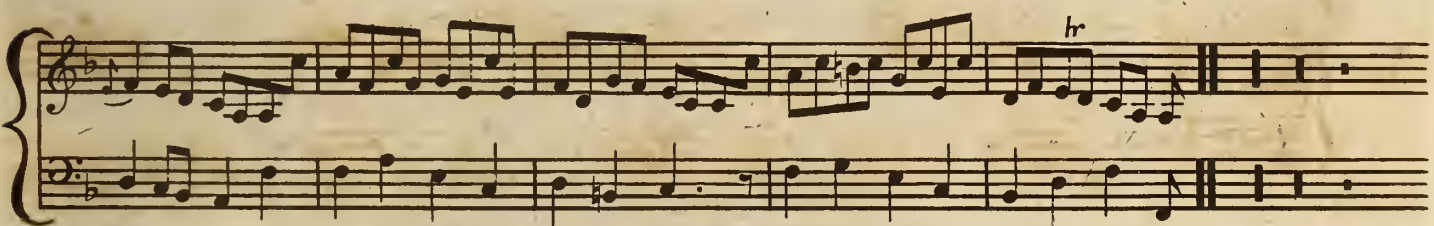
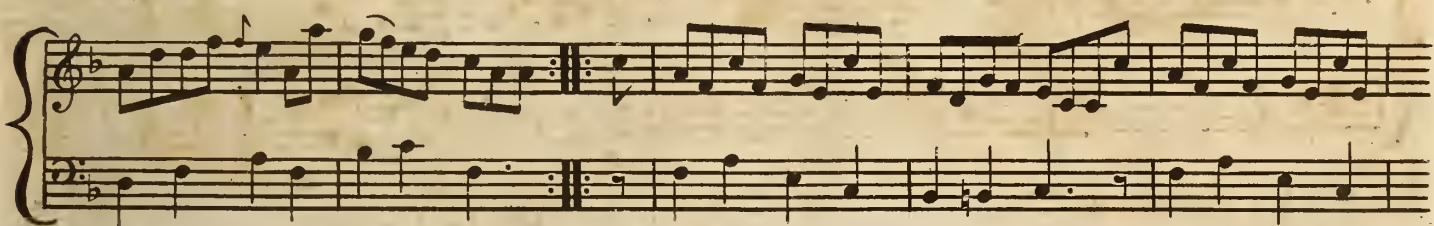
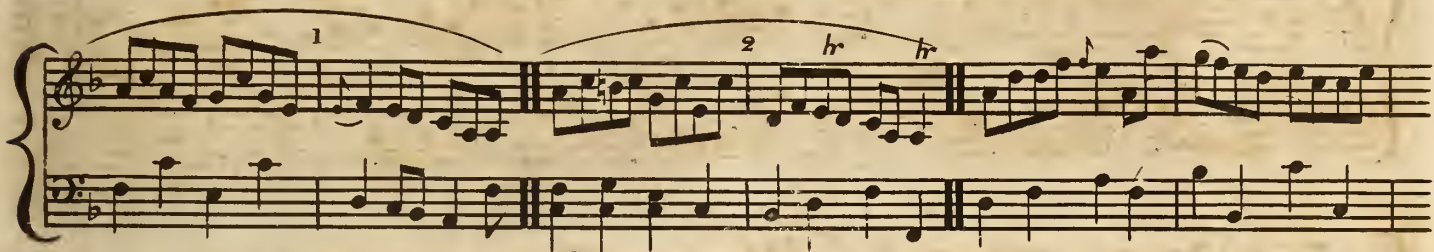
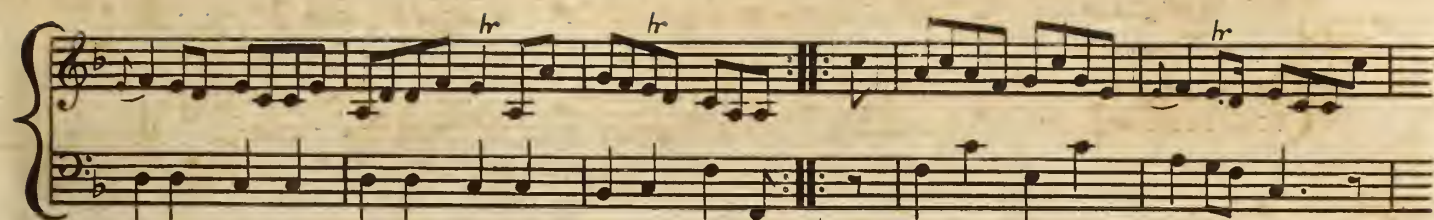
*hr* *hr* *hr*

## Sean triudh's Uillachan.

"Willies auld Trows?"

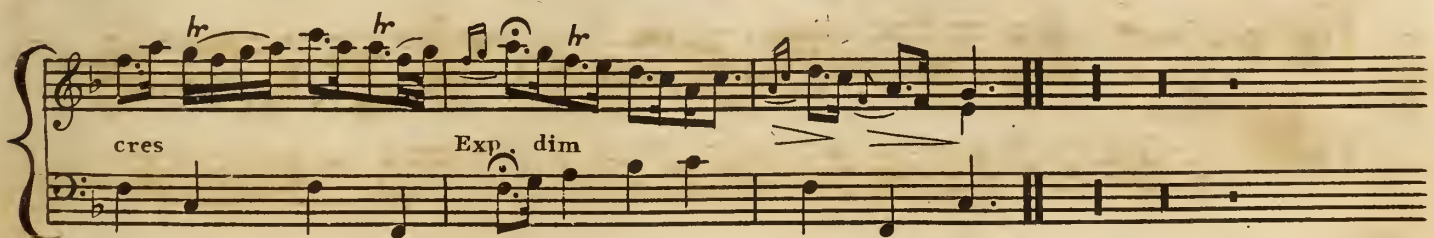
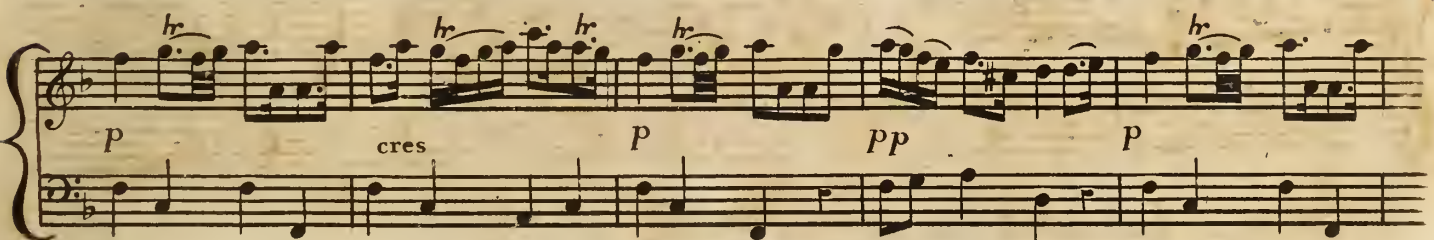
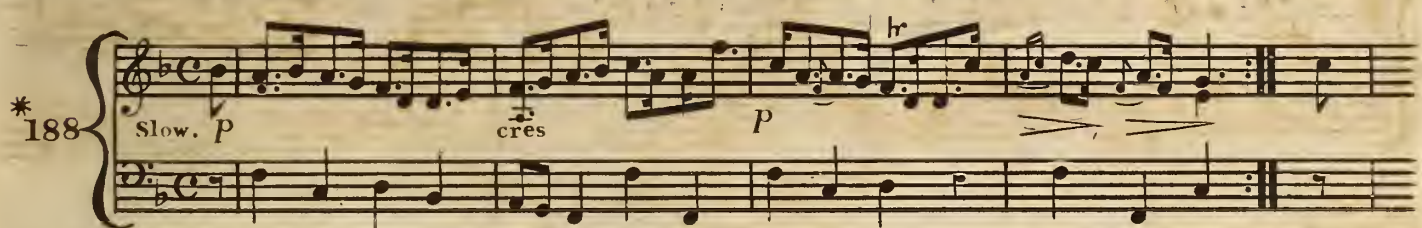
\*187 Dance & Song. *hr* *hr* *hr* *hr*





## Mac mhic Ailleán.

## "Clanranald".





## Gur trom 'n deigh mo thurais mi.

"Tired after an Expedition".

\* 189

Solemnly Slow .p

The first system of music for piece 189. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The tempo/mood is 'Solemnly Slow' and the dynamic is 'p'. The melody in the treble clef features several 'hr' (half rest) markings and a 'cres' (crescendo) marking. The bass clef part provides a simple harmonic accompaniment.

The second system of music for piece 189. It continues the melody and accompaniment from the first system. The treble clef part includes a 'p' (piano) dynamic marking and a 'cres' (crescendo) marking. The bass clef part continues with its accompaniment.

The third system of music for piece 189. The treble clef part features a 'p' (piano) dynamic marking, a 'cres' (crescendo) marking, and a 'pp' (pianissimo) marking. The bass clef part continues with its accompaniment.

The fourth system of music for piece 189. The treble clef part includes a 'p' (piano) dynamic marking, a 'cres' (crescendo) marking, a 'retard' (rhythmically slowing down) marking, and an 'Exp' (expansion or flourish) marking. The bass clef part continues with its accompaniment.

## Rob Ruadh Mac'Ghrigair.

"Rob Roy Mac Gregor?"

\* 190

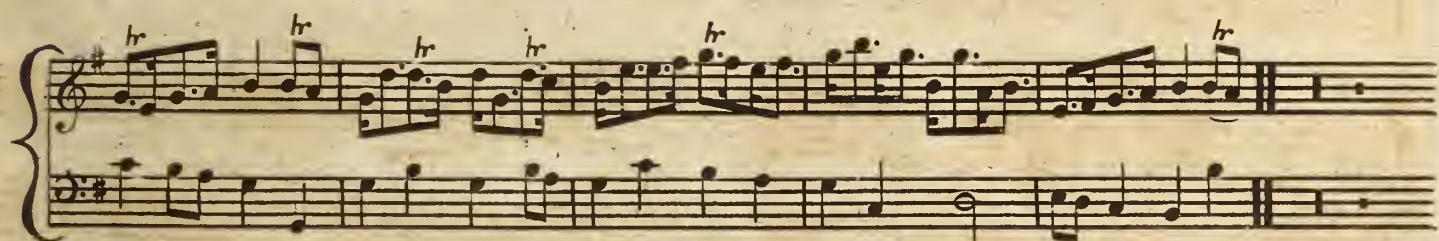
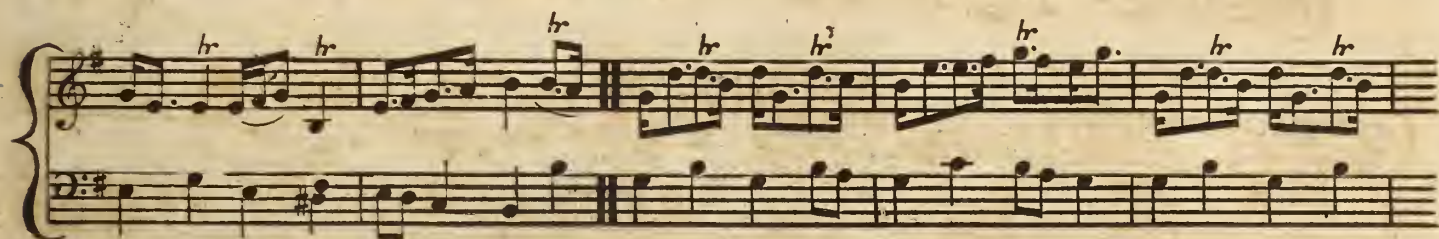
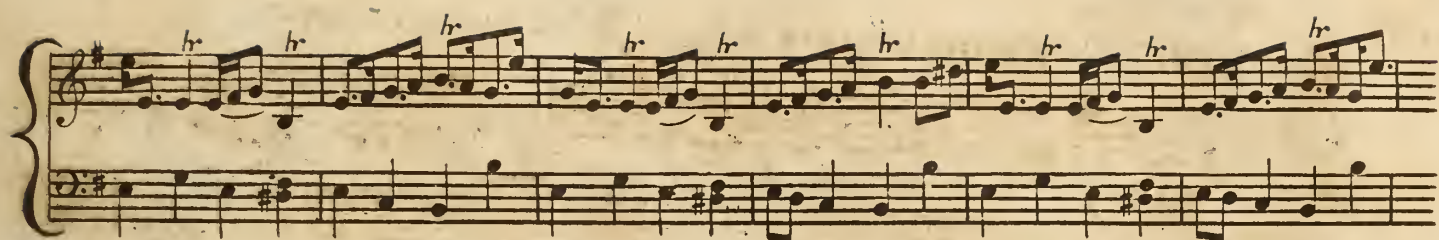
Slow Strathspey Style.

The first system of music for piece 190. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo/mood is 'Slow Strathspey Style'. The melody in the treble clef features several 'hr' (half rest) markings. The bass clef part provides a simple harmonic accompaniment.

The second system of music for piece 190. It continues the melody and accompaniment from the first system. The treble clef part includes a 'hr' (half rest) marking. The bass clef part continues with its accompaniment.

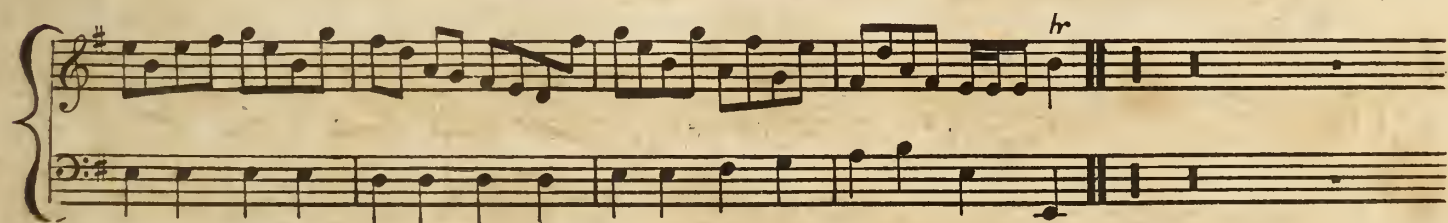
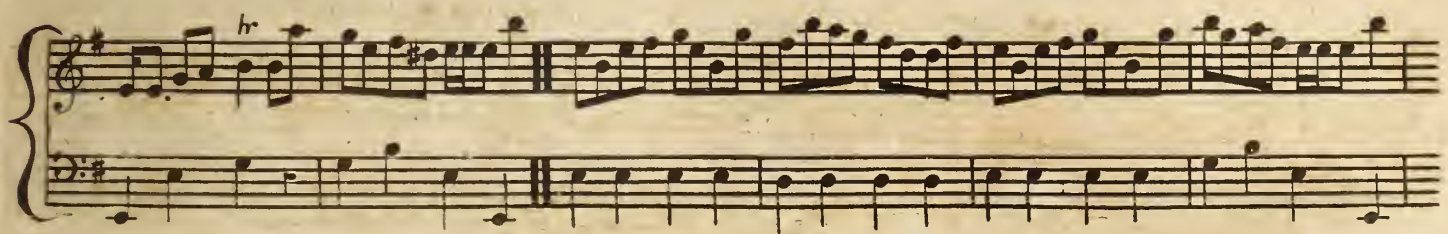
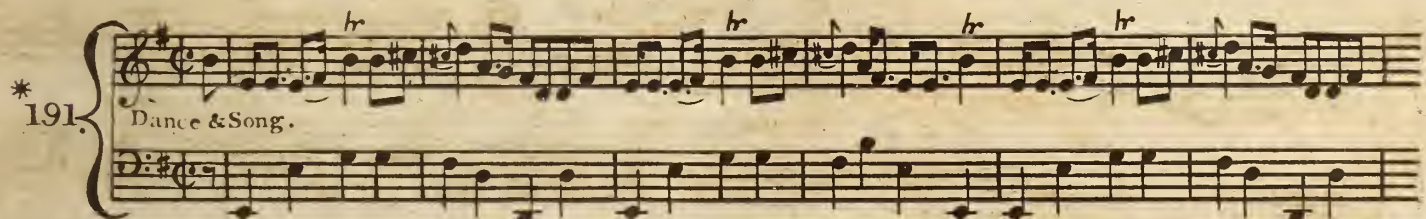
The third system of music for piece 190. It continues the melody and accompaniment from the second system. The treble clef part includes a 'hr' (half rest) marking. The bass clef part continues with its accompaniment.





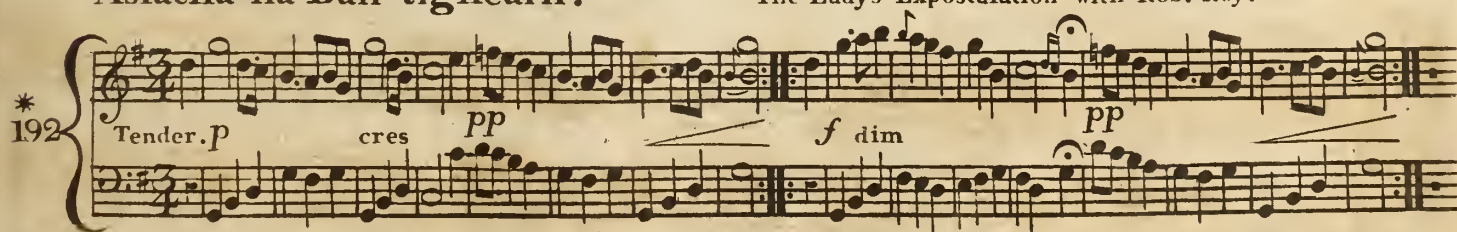
### Prionsa Tearlach.

"Prince Charles"



### Aslacha na Ban'tighearn'.

"The Lady's Expostulation with Rob: Roy"





## Eass no Smuid.

"The Fall of Foyers".

\* 193.

Slow. *p* *cres* *f*

*p* *cres*

*dim* *p* *cres*

*f dim*

## Taobh' Tuadh nan Garbh bheann.

"The North Side of the Grampains".

\* 194.

Strathspey Style. *hr*

*hr*

*3* *3* *3* *hr*



Tigh Eoin Groat.

"Johnny Groats?"

\*195.

Sprightly Dance.

Mo chean air an ur ghibht.

"My Recent Gift."

\*196.

Slow.

*p*

*cres*



Fhear'ubh mo ruin na duiltibh imairt. "Cease not to row, brave Boys?"

\* 197. Moderate. *p*

O chiadain an lo.

"The Recollection of that day?"

\* 198. Slow. *p*



An cronan Muillach.

"The Dirge of Mull".

\* 199. *Slow & Plaintive. p* *cres* *>* *<* *<* *p* *<*

*p* *>* *<* *<* *cres* *Exp*

Cia iad ar Dee s'ar duile treun.

"Where are your Gods and mighty hopes?"

\* 200. *Pompously Slow. p* *hr* *hr* *hr* *hr* *cres* *>* *>* *>*

*cres* *p* *Exp* *p* *hr* *hr* *cres*

*hr* *>* *f dim* *cres* *p* *Exp* *>*

Cha mo leannan nun' thar sal.

"My Love is gone to Sea".

\* 201. *Moderate but Expressive. p* *hr* *hr* *cres* *p* *p* *<* *<* *<*

*cres* *Exp* *p* *<* *<* *cres* *p* *<*



**An Sealladh mo dheireadh do Thearlach.**—"Prince Charles's last view of Scotland."

\* 202. *Slow & Tender.* *p* *cres* *p* *pp*

Tha bhuaidh aig an fhiodhdair.

## “The Weavers Triumph”?

\* 203. *Dance & Song.*

[illegible]

Mari ghreannar.

“Cheerful Mary”.

\* 204. *Moderate. p* *cres* *p* *p*

Musical score for "L'Allegretto" by Franz Schubert, measures 1-8. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a repeat sign at measure 4 and a first ending bracket at measure 6. The tempo is marked "L'Allegretto".



## Mo Run géal og.

"A Lady to her Husband killed in Culloden?"

\* 205.

Slow & Plaintive. *p**f dim**P cres*

Musical score for 'Mo Run géal og.' in 9/8 time. The score consists of three systems of piano accompaniment. The first system includes dynamic markings *p*, *f dim*, and *P cres*. The second system includes *pp*, *Cho<sup>s</sup>*, *p*, and *f dim*. The third system includes *p cres*, *pp*, *Cho<sup>s</sup>*, and *f dim*. The melody is written in the treble clef with a key signature of one flat (B-flat) and features several grace notes (hr).

## Ho cha cheillin nach du bear leam.

"I can't conceal that I prefer you?"

\* 206.

Moderate. *p**cres**p**p**cres*

Musical score for 'Ho cha cheillin nach du bear leam.' in 6/8 time. The score consists of two systems of piano accompaniment. The first system includes dynamic markings *p*, *cres*, *p*, *p*, and *cres*. The second system includes *p*, *p*, *f*, *p*, and *cres*. The melody is written in the treble clef with a key signature of one flat (B-flat) and features several grace notes (hr).

## Ho cuir a nall am bodach.

"Pass about the Flagon?"

\* 207.

Slow Strathspey Style. *p**cres**p*

Musical score for 'Ho cuir a nall am bodach.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes dynamic markings *p*, *cres*, *p*, and *p*. The second system includes *cres*, *p*, *cres*, *Exp.*, and *p*. The melody is written in the treble clef with a key signature of one flat (B-flat) and features several grace notes (hr).



## O'n a tha u falbh.

"Now you're gane awa".

\* 208. *Slow & Soft.* *p* *cres* *dim* *P* *cres*

Musical score for piece 208, 'O'n a tha u falbh.' The score is in 3/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is marked 'Slow & Soft' and 'p'. It features a crescendo ('cres') and a decrescendo ('dim') in the first system, and a piano ('P') and crescendo ('cres') in the second system. There are also 'hr' (harmonic) markings above the treble staff.

*dim* *p* *cres* *f. dim*

Continuation of the musical score for piece 208. The second system continues the melody and accompaniment. It includes a decrescendo ('dim'), a piano ('p'), a crescendo ('cres'), and a fortissimo decrescendo ('f. dim'). The 'hr' markings continue in the treble staff.

## Mor nian 'a Ghibarlan.

"Marion the Knabs Daughter".

\* 209. *Slow & Tender.* *p* *cres* *p*

Musical score for piece 209, 'Mor nian 'a Ghibarlan.' The score is in 4/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is marked 'Slow & Tender' and 'p'. It features a crescendo ('cres') and a piano ('p') in the first system, and a piano ('p') in the second system. There are also 'hr' markings above the treble staff.

*cres* *p* *p* *dim*

Continuation of the musical score for piece 209. The second system continues the melody and accompaniment. It includes a crescendo ('cres'), a piano ('p'), a piano ('p'), and a decrescendo ('dim'). The 'hr' markings continue in the treble staff.

*cres* *p* *cres* *p* *Exp*

Continuation of the musical score for piece 209. The third system continues the melody and accompaniment. It includes a crescendo ('cres'), a piano ('p'), a crescendo ('cres'), a piano ('p'), and an 'Exp' (explosive) marking. The 'hr' markings continue in the treble staff.

## Uilleachan an thig u choaidh.

"Willy will you ere return".

\* 210. *Slow accented Strathspey Style.* *p* *f* *pp* *p* *cres*

Musical score for piece 210, 'Uilleachan an thig u choaidh.' The score is in 4/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is marked 'Slow accented Strathspey Style' and 'p'. It features a piano ('p'), fortissimo ('f'), pianissimo ('pp'), piano ('p'), and crescendo ('cres') in the first system, and a piano ('p') in the second system. There are also 'hr' markings above the treble staff.

*p* *pp* *p* *cres* *f* *pp*

Continuation of the musical score for piece 210. The second system continues the melody and accompaniment. It includes a piano ('p'), pianissimo ('pp'), piano ('p'), crescendo ('cres'), fortissimo ('f'), and pianissimo ('pp'). The 'hr' markings continue in the treble staff.



## Gun duine aig a bhaile.

"None left at home but Wife and Bairn."

\* 211. Moderate. *p*

## Faihtë na Ban mharc.

"The Marchioness Salute?"

\* 212. Sprightly Strathspey. *p* *f* *p* *f* *p*

## Fleasguich og is cailleagan.

"Merry Lads &amp; bonny Lasses".

\* 213. Dance.



## Eillan Aigaish.

"The Isle of Aigas."

\* 214. *Slowly & Pointedly.*

## An crann tairadh. or Chrois taire.

"The Fire Cross Song."

\* 215. *Moderate but Expressive.*



## Stradh-maisidh.

"Macpherson of Strathmashy," whose recitations occasioned  
the Publication of Ossian by his Friend.

\* 216. *Slow Strathspey Style.*

## Mac Dhonaill Mor nan Eillan.

Macdonald Lord of the Isles.

\* 217. *Slow pathetic & Expressive.*

## Tha Tairm ann sa Ghleann.

The sound of War from the Glen.

\* 218. *Slow & wildly expressive.*



## Tha mi fodh ghruaim.

"Flora M<sup>c</sup> Donalds Adieu to the Prince?"

\* 219. *Slow & Expressive.* *p* *cres* *p*

Musical score for 'Tha mi fodh ghruaim.' in G major, 6/8 time. The piece is marked 'Slow & Expressive'. The melody features a piano (p) dynamic, a crescendo (cres), and a piano (p) dynamic. The accompaniment is in the left hand, with a forte (f) dynamic at the beginning and a piano (p) dynamic later. The score includes various musical notations such as slurs, ties, and dynamic markings.

Continuation of the musical score for 'Tha mi fodh ghruaim.' in G major, 6/8 time. The melody continues with a piano (p) dynamic and a forte (f) dynamic. The accompaniment remains in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

## Am fasan aig no Cailleagan.

"The Fashion which the Lasses have?"

\* 220. *Dance & Song.* *S.* *hr* *1* *2* *hr* *hr*

Musical score for 'Am fasan aig no Cailleagan.' in G major, 6/8 time. The piece is marked 'Dance & Song'. The melody features a forte (f) dynamic, a piano (p) dynamic, and a forte (f) dynamic. The accompaniment is in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Continuation of the musical score for 'Am fasan aig no Cailleagan.' in G major, 6/8 time. The melody continues with a forte (f) dynamic and a piano (p) dynamic. The accompaniment remains in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

## Sealg is sugradh nan gleann.

"The ancient sports of the glen?"

\* 221. *Slow & Plaintive.* *p* *cres*

Musical score for 'Sealg is sugradh nan gleann.' in G major, 6/8 time. The piece is marked 'Slow & Plaintive'. The melody features a piano (p) dynamic, a crescendo (cres), and a piano (p) dynamic. The accompaniment is in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Continuation of the musical score for 'Sealg is sugradh nan gleann.' in G major, 6/8 time. The melody continues with a piano (p) dynamic, a forte (f) dynamic, and a piano (p) dynamic. The accompaniment remains in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Continuation of the musical score for 'Sealg is sugradh nan gleann.' in G major, 6/8 time. The melody continues with a piano (p) dynamic, a forte (f) dynamic, and a piano (p) dynamic. The accompaniment remains in the left hand, with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



## Tighearna Chulodair.

"Lord President Forbes?"

\* 222. Slow Strathspey Style. *cres* *p* *p* *cres*

*p* *cres* *p* *cres* *Exp*

## Nian donn ro' bheadarach.

"The darling?"

\* 223. Strathspey Style. *hr* *hr* *hr*

*hr* *hr* *hr*

## Nian nan Coarach.

"The Shepherdess?"

\* 224. Moderate. *p* *cres* *f*

*p* *cres*

*f* *f* *hr* *hr*



## Tha tighn' fodham eiridh.

"The rising of the year 1715."

\* 225. Moderate Bachanalian Chorus. *p* *cres* *>* *>* *p* *>* *>* *>*

*p* *cres* *>*

## Ho cha neil mulad oirn.

"The Emigrant's Adieu"

\* 226. Tender. *p* *cres* *dim* *>* *>* *>*

*pp* *cres* *dim* *>* *>* *>*

*pp* *cres* *Exp* *>* *>* *>*

## Mo chaillin og thoir le toigh an airr' dhomh.

"Bonny lassie take advice?"

\* 227. Slow & Plaintive. *p* *cres* *p* *dim* *<* *f* *dim* *>*

*dim* *<* *f* *dim* *>* *Exp* *dim*



## S'ole a chuir a mhireadh riun.

"The Love that has undone me?"

\* 228. *Slow & Plaintive.* *cres* *p* *hr* *pp* *cres*

*dim* *f dim* *p* *pp* *Exp.*

## Callum a ghlinne.

"Malcolm of the Glen?"

\* 229. *Slow but with a spirited Expression.* *cres* *p* *cres*

*f* *p* *f* *p*

## Mile taing'an udair.\*

"The Editors thanks to M<sup>r</sup> Nathaniel Gow."\*

230. *Strathspey Style.* *hr* *1* *2* *hr* *hr*

*hr* *hr* *hr* *hr*

\* THE Editor cannot conclude this tedious work, without expressing his thanks in the most public manner, for the aid afforded him by M<sup>r</sup> GOW, throughout this undertaking, and to the other eminent PROFESSIONAL MEN, who assisted in revisal of a work, which might often require a Sacrifice of their Skill, in blending the Science of Music, with the wild and simple Effusions of Nature.



\* The following Medley so properly belongs to this Work that after completing his Index, the Editor cannot resist adjecting it, having been composed on the following occasion.——

Lord Lovat spent the last six Months previous to his being apprehended, chiefly in the House of Tho<sup>s</sup> Fraser Esq<sup>t</sup> of Gorthleck, the Editors maternal Grandfather, where he had his only Interview with Prince Charles after his defeat, and not at Castleduny, as mentioned in the Culloden Papers.—— His residence there, or elsewhere, rendered the Place for the time, the Focus of the Rebellion, and brought a concourse of Visitors, of all descriptions friendly to the cause; but chiefly, men of the best talents and address, not likely to commit themselves, if intercepted.—— These, who where of course entertained according to the manner of the times, naturally joined in narrative and Song, & this considerably added to the many opportunities which the original Compiler of these Melodies had, of hearing and acquiring them, being a daily Visitor, not a Mile distant.—— And Independent of Recitation from men of this Stamp,—— he had the advantage of hearing many of the Airs, from Lord Lovats attendant Minstrel and Bard, who was the Composer of the following, complimentary of Old Gorthlecks appearance, on some of these occasions, in a new belted Plaid, whereupon the Minstrel claimed the old one as his reward, which was instantly granted, and the Music commemorative of it immediately performed and Sung.

### Breachdan ur Fhir Ghortaleic.

“Gorthlecks Highland Plaid.”

\* 231. Strathspey Style.

### Am Breacdhàn ur gu meal u e.

“The Belted Plaid & health to wear it.”

\* 232. Sprightly Dance.



## A P P E N D I X.

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IN giving an Appendix, containing such Notes as the Editor has been able to collect, relative to these Melodies, it may be expected that something should be said of their originality, particularly regarding a few of them, which bear a resemblance to some of our standard Scottish Melodies. He apprehends, however, very little may be necessary beyond the few following observations :—

Since the harp ceased with the feudal system, there appear to have been no musicians of eminence in the Highlands capable of importing such Melodies, much less of preserving them as sung to their native words, or giving that effect to their circulation, which popular verses never fail to produce. Hence the proof of their being genuine natives ; while, on the other hand, there existed in Edinburgh an Oswald, a Macgibbon, and others, who were extremely industrious in collecting the Scottish Melodies, and, no doubt, eager to take up the subject of such as they could catch from the Highlands and Isles, easily metamorphosed, with the aid of Ramsay to write verses to them. Of this description is the Air of ‘ Wat ye wha I met yestreen,’ undeniably a Highland Melody. This may account, in part, for the existing similitude, unless we are to suppose, regarding some of the more ancient, that the resemblance existed since the Gaelic language was the language of the Scottish Court, and of Ireland, as well as of the Highlands of Scotland. It cannot, therefore, be deemed unreasonable to suppose that a few of the Melodies usually sung in that language should remain yet common to each of the countries in which a common language was at one period spoken.

With regard to Oswald and Macgibbon, it is observable, that the taste of the period in which they lived, tended to complicate simple melody, and enlarge upon it with a rhapsody of variations, which both these musicians have done, to an unmeaning extent. From its very base, the simplicity of the original is lost, as will be pointed out in several prominent instances, wherein, the Editor apprehends, he furnishes simple, but well-known originals, that will, to the taste of many, be thought to equal, if not surpass, the Scottish Melody apparently built upon them. The merits of Macgibbon and Oswald in rescuing many fine airs from oblivion, were undoubtedly very great notwithstanding.

The Highland Melodies have always been, and still are, exquisitely simple, whilst those of the Lowland Scots, from some perverted taste for instrumental execution, with variations, had almost lost their characteristic simplicity, till restored by the vocal powers of Messrs. D. Corri, Urbani, and other masters, within the last 40 years, and their recent publication, with the transcendent verses of Ramsay, Macneil, and Burns.

This restoration of the simplicity of taste has produced a relish for the Highland Melodies, of which the Editor now, with great deference, places so large a number in the hands of the Public. And having mentioned the perversion of taste, which, though he does not assert it to have been universal, yet went a great length, he will conclude these observations by giving one example. Thus, the beautiful Scots tune of *Logan Water* is to be found with large variations,—was frequently played as a high dance,—or as a martial quick-



step,—and sometimes sung in a style approaching to its present standard,—whilst, in the Editor's opinion, it is made up of a still more simple Melody, contained in this Work, perfectly suited to Burns's Verses,—but importing, in the Gaelic, the plaintive soliloquy of some unhappy fellow, whose wife had scolded him,—a subject, of course, common to the earliest stage of society, as well as the present. For it is evident that no air, having original words in the Scottish dialect now current, can boast of much antiquity; if old, it would partake of the idiom and dialect of King James, Gavin Douglas, or other poets cotemporary with its composition.

Here the Editor must remark how extremely difficult it is to trace the authenticity of Love Songs, which chiefly refer to scenes in private life between individuals, and which each pair of lovers attach to their own case,—whilst Songs or Melodies, rendered interesting, as alluding to events either local or circumstantial, are instantly traced, and rapturously associated with the events which gave rise to them, which must tend greatly to aid the Poet in framing Verses to them,—the main intention of these Notes.

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In reading the following Notes, they will become the more intelligible, by turning up the name of each Air, without which they may sometimes appear unconnected, from the wish of condensing them, or perhaps rather from the Editor's inadequacy of expression, inhabitated as he is to committing his sentiments to the press.

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No. 1.—This much-admired melody, the Editor took down from the singing of his father, Captain John Fraser. It resembles the genuine Scottish stile, but it stamps its own originality, for there can be no doubt, if rightly known, it could not long remain dormant.—It is very common in Inverness-shire, but imperfectly sung as a rant, to verses composed to General Fraser of Lovat, when raising his first Highland regiments. But the sickness or *langour of love* was the subject of it, as sung by the Editor's father,—and with this note upon an air commencing the work,—the editor begs leave to caution performers, that new beauties will arise in most of these airs, the more deliberately they are played, if not otherwise marked.

No. 2.—There are few collections of Gaelic songs but begin with this *rebel war song*, so that it is well known, and contains a verse in praise of the virtues and valour of each of the Highland clans who joined in the rebellion, but anticipating more than they seemed capable of performing.

No. 3.—Grant of Sheugly, supposed composer only of the verses, to this beautiful ancient air, was himself a performer on the Violin, Pipe, and Harp, and, it would appear, a poet, in like manner. In appreciating the qualities of each instrument, he supposes they had quarrelled, and that he was called upon to decide the contest. In addressing a verse to his pipe, he observes 'how it would delight him, on hearing the sound of war, to listen to her notes, in striking up the *gathering*, to rally round the Chief, on a frosty spring morning, whilst the hard earth reverberated all her notes, so as to be heard by the most distant person interested.' To the harp he says,—'the pleasure which thy tones afford, are doubled, whilst accompanying a sweet female voice, or round the festive board, inspired by love or wine, I reach beyond my ordinary capacity, and feel the pleasure of pleasing.' But to his violin, which he calls by the literal name of the air, *Mary George's daughter*, and seems to have been his favourite, though held cheap by the other combatants, he says,—'I love thee, for the sake of those who do,—the sprightly youth and bonny lasses,—all of whom declare, that, at a wedding, dance, or ball, thou, with thy bass in attendance, can have no competitor,—thy music

'having the effect of electricity on those who listen to it,'—and, on thus receiving their due share of praise, their reconciliation is convivially celebrated. The Editor's grandfather acquired this air from a successor of the composer, who was his cotemporary.

No. 4.—The Gaelic song usually associated with this melody, was composed to a lady of the family of — M'Kenzie, Bart. of Gairloch, in Ross-shire. The words sung by the Editor's father referred to a youth going abroad. Mr. Campbell, in his *Albyn's Anthology*, gives the name of this air to no less than two of the few Highland melodies contained in it.

No. 5.—Though this air appears complimentary to the Highland Society, it was originally composed for an association in the 1745, in favour of the Pretender, which assumed the name of the Highland Association.

No. 6.—The celebration of Hugmanay, and birth of New Year, which we are at this day so fond of calling to remembrance, constitute an anniversary so ancient and universal, it is no wonder to see them become the subject of song in times of more superstitious attention to them. A Gaelic song to this melody was sung by the Editor's father, descriptive of the amusement of that night of mirth and festivity, not unlike in stile to Burns's *Hallowe'en*, or that which he elsewhere describes, as 'the happy day the year begins.'

No. 7.—The words of which first describe the singularity of the marriage-ritual, as performed in St. Kilda, at an early period, before they had an established missionary; and then humorously jeer a young fellow, who resiled from the pleasures, the labours, entertainment, and expence of equipping for the matrimonial state,—while the bride continues willing to undertake them. This air, with many others, is murdered in Macdonald's collection,—whilst the editor is most happy to find his father's set of it exactly tally with that of Miss Macleod of St. Kilda, now in Edinburgh.

No. 8.—The song associated with this air, describes the battle of Kinlochloch, minutely noticed in the *Quarterly Re-*



view of the Culloden Papers, wherein Lovat and Clanranald were the combatants, and where, owing to a party who promised help to the Frasers not coming up, it is said that clan would have been annihilated, had not the wives of 80 gentlemen of the name, killed there, providentially brought forth 80 male children. It is called *Blar Leine*, from the parties having stripped to their shirts.

No. 9 is a beautiful and tender love-song, of which the origin is not easily traced, no name being mentioned. The cow-boy seems, however, from the words, either to have been drowned, or at least amissing,—perhaps enlisted,—whilst his sweetheart and parents are querulously in search of him.

No. 10.—The traveller, benighted in snow, was most pathetically described in Gaelic words, repeated by the Editor's father,—and the air conveys a feeling which the mind readily associates with such a bewildering occurrence,—nay, even with his having perished there.—*Vide* note 169.

No. 11.—Of the orphan, the Editor remembers his father sing no more than one complete verse, which mentioned neither time nor place, he cannot therefore trace its occasion, which may be very remote, as death and war, with the barbarous animosities of times past, have produced applicable events at all periods,—and till some poet of eminence takes up the subject, the performer is left in silent admiration of its beauty.

No. 12.—Loch Ruthven, celebrated in this air, is as famous in Inverness-shire, for the sport it affords the angler, as Loch Erroch on the confines of Perthshire.

No. 13.—The feet-washing is certainly a momentous concern, associating ominous trepidation with merriment, exquisitely described, as sung in Gaelic, by Culduthel, and the Editor's grandfather, the gentlemen alluded to in the Prospectus. The air is a local pipe reel, of which a number are introduced in this work, not exceeded by any now in circulation, and hitherto neglected, as chiefly performed by pipers, who frequently miss whole bars, or whole measures, rendering the airs scarcely attainable but from the words,—and ordinary performers on the violin are not ready to take them up, as they require a distinct bow to each note. The Editor's father sallied forth with this one, and many others of them, to be noticed in their places, for the first time, when singing to his little grandchildren,—and they, dancing and enjoying his song beyond all the music in the world,—whilst his kindness, and their obedience, gave a mutual encouragement to persevere, till the Editor wrote down the music, careless of the words, which he now regrets.

No. 14.—This air, as well as the words, are the genuine composition of Neil Kennedy, fox-hunter to Glengary, being his adieu to his native country on emigrating to America.

No. 15.—This is the air of an unpublished rhapsodical address of Robert Downe, the Sutherland poet, to the castle of Dunrobin, on passing it,—alluding, in part, to the Countess marrying an English nobleman, not likely to listen to him, or patronise his genius.

No. 16.—The words and music of the Banks of Lochness are the composition of a very obscure individual, whom the Editor remembers, and are descriptive of the natural beauties which adorn that part of the country, forming a very interesting subject for the genuine poet or landscape painter.

No. 17.—The Wedding Ring is framed by the Editor, from a very imperfect melody, and fancied by the lady whose name it bears, to whom he wishes every connubial comfort.

No. 18.—This air has verses to the colonel of Glengary's regiment in Prince Charles's army, who was killed by a random shot from one of his own men on the street of Falkirk in 1745, an event which much deranged their proceedings. There are words also on Lord Lovat's decapitation.

No. 19.—This set of the Ewe with the crooked horn appears to be a standard, formed a century ago, by three neighbouring gentlemen in Nairnshire, eminent performers, Mr. Rose of Kilravock, Mr. Campbell of Budyet, and Mr. Sutherland of Kinsteary. It may not be generally known, that the Ewe thus celebrated is no other than the *whisky still, with its crooked horn*, which gave more milk than all the sheep in the country.

No. 20 is a genuine lively air of the Isle of Skye, sung and danced at the same time, the name of which shews, that while the male dancers exert their agility, the one half must preserve a posture of attack, and the other half a posture of defence.

No. 21.—The words sung to this melody express surprise at the success of the weaver's daughter in finding a husband, and, for the comfort of her new yoke-fellow, give a ludicrous detail of her former intimacy with many well-known characters around Lochness.

No. 22.—The Goat Penn, supposed remotely situated, appears, by the Gaelic words, to have been the rendezvous of two lovers. It is long known as a Scotch dance, but makes a beautiful and delicate air, if slowly performed, worthy of suitable words, and is inserted to reclaim it as a Highland melody.

No. 23.—The air of Lord Reay, the Editor apprehends to be one of Robert Downe, the Sutherland poet's composition, on some memorable and melancholy event in that family.

No. 24 is avowedly Robert Downe's, the words passionately describing disappointed love, and jealousy at the success of his competitor. The three first notes of the second measure, imitating a sneering laugh at his own folly, for trusting so much to the faith of womankind, if a preferable match offers.

Nos. 25 and 26.—Sung with inimitable humour by the late Alexander Fraser, Esq. of Culduthel, and the Editor's grandfather. No. 26 also forming one of the pipe reels characterised in Note 13.

No. 27.—Sir John Sinclair was so kind as transmit a copy of this Fingalian air to the Editor, when first brought forward. In a work avowedly compiling the Celtic melodies, for the purpose of being associated with poetry, it will scarcely be deemed presumption to have inserted it.

No. 28 is also a favourite Ossianic measure, to which the Editor has heard a great many fragments of the original recited. He had, however, previously acquired the air, as handed from Alexander Fraser of Leadclune, patronimically Alastar Mac H'uistan, who lived during the last century, and was progenitor of the present Alexander Fraser, Esq. of Lincoln's Inn, &c. He was a sterling reciter of Ossian, and a bard, whose genius, sentiments, and principles, (as appears from a beautiful poem to this air, and many others,) would have done honour to a more advanced stage of society.

No. 29.—Glengarry's family have always been celebrated for supporting the dignity of a Highland chief, and for keeping up a retinue of minstrels; hence the tendency of minstrels to celebrate their patrons. Glengarry's late piper, his blind bard and minstrel, and Niel Kennedy, his late foxhunter, have all been listened to with much pleasure by competent judges.



No. 30 celebrates the beauty of a young lady, in terms which she thinks so very far beyond her due, that she requested her name to remain uncommunicated.

No. 31 commemorates a horrid massacre of three brothers of the family of Macdonell of Keppoch, at the instigation of the next in succession, some generations back. The air seems to be the rignal on which the Mucking of Geordie's Byre is built, and by no means inferior to it, as sung by the Editor's progenitor.

No. 32.—Inverary-castle, and Argyllshire in general, is a part of the country the Editor has not much frequented; but this air celebrates the splendour of that edifice, and the magnificence, tempered with benevolence and condescension, therein supported by the late Duke.

No. 33.—The air of the dram-shell, or *quaich*, was a particular favourite with the famous Gaelic poet, Alexander M'Donell, whose Jacobite songs were burnt soon after the 1745,—with which he coupled this strong expression, though by no means given to excess,—‘*That it was when the quaich was at his lips, the sentiments of the heart came forth genuine*,’—alluding to his enthusiastic attachment to the Stewart family, and *vice versa*.

No. 34 is claimed both by the Irish and Lowland Scotch. There being very ancient Gaelic words to it, the Highlands have as well-founded a claim to it as either, which the Editor is bound to assert. It was since the air was printed that he observed it furnished with words by H. Macneil, Esq. who is entirely of the Editor's opinion regarding its origin.

Nos. 35 and 36.—The Highlands of Banffshire, extending south of the Spey, have been long famous for the best dancers of the Strathspeys, which must have been well performed, to inspire them sufficiently. In this district also lie the most picturesque scenery, the finest sporting grounds and deer forests, perhaps, in Great Britain, belonging to the Duke of Gordon, Earl of Fife, &c. long inaccessible to strangers, from the badness of the roads, and want of bridges. No. 36 is one of the pipe-reels referred to in Note 13.

No. 37 is a well-known composition of the celebrated female bard of the laird of Macleod, but often sung to an imperfect melody. The real air is given in this work as sung by Culduthel.

No. 38.—The Editor acquired this beautiful melody from his father, but cannot trace any anecdote regarding it. He, however, thinks it originated in the district of Glenmorison, where there is a sweet spot, which still bears the Gaelic name of it, and marches with the property on which Mr. Fraser of Culduthel, so often mentioned, then lived. It certainly bears the marks of his style.

No. 39.—This air, from having been new-modelled by MacGibbon or Oswald, is claimed as a Lowland Scots melody,—whilst the original will be found by far the most simple and beautiful of the two, as sung to Gaelic words by the same gentleman.

Nos. 40 and 41.—The first of these, was sung by the Editor's father; the other is one of the pipe-reels mentioned in Note 13, many of which he acquired during his service in Canada, in a corps of Caledonians, inspired with their success.

No. 42.—The Highlanders, it would seem, were as much inclined as others to resist the authority assumed by the clergy, in extorting confessions, and venting public reproofs, &c. as the words to this air appear to intimate, and they felt particularly sore upon this point, if the clergyman was a worthless person himself.

No. 43.—This is an admirable one of the pipe reels, so often mentioned, wherein the piper compares his bag and chanter to a well stuffed haggis with its pin. Burns, having taken up so many of the same ideas in his excellent poem to a haggis, may have heard the meaning conveyed by the words, though his genius was so original and capacious, that this is mere conjecture.

No. 44 reports the intention of an individual, seemingly long absent, to return to the braes of Lochiel, where he could enjoy the pleasures of the chase in perfection. The circumstances of the times banished so many from their native country, that it is difficult to trace the allusion.

No. 45.—The Editor conceives the boat songs among the most interesting and expressive of the airs peculiar to the Highlands; they are composed in a regular measure, to keep time with the rowers.

No. 46.—This air and No. 45, the Editor acquired from a gentleman belonging to the island of Uist, and is given exactly as sung by him.

No. 47.—Mary, young and fair, has had words given to it by Duncan M'Intyre, a Breadalbane man, who published a volume of Gaelic songs; the air was previously known, as sung by the gentlemen alluded to in the prospectus.

No. 48.—The name of this air bespeaks it a native of the Highlands of Aberdeenshire, where many of our best strathspeys have their origin. The present set of it was communicated to the Editor's father by the late General Fraser of Lovat, whose particular favourite it was.

No. 49.—In the words of the pipe slang, the noisy rattling piper of a country wedding draws a ridiculous comparison betwixt his own music and that of the violin, so frequently interrupted by breaking of the strings, tuning, &c. whereas, he appeals to all the bonny lasses, if his chanter was ever known to fail while they continue dancing.

No. 50.—This air the Editor has heard to be the composition of Neil Kennedy, fox-hunter to Glengarry, formerly mentioned, who took the part of a young girl, to whom *the shepherd* had promised marriage, yet forsook her, and, in her name, holds up his character in a very detestable point of view.

No. 51.—Urquhart-castle is one of the first objects that strike the traveller's eye, on getting a full view of Lochness. It is interesting in history, from the defence made by its governor against Edward Longshanks, who required possession of all our forts and garrisons. It forms, with the objects around it, one of the grandest and most interesting landscapes in that country; nor will the memorial of it die the sooner of having this popular melody associated with it.

No. 52.—This air had its origin from an observation of the late parochial minister of Abertarff, who used to say, that of a number of respectable people, who lived there, they were never without some disputes that embittered their lives, chiefly among the females. These must have run high, when the minister christened the place by the epithet of ‘Little Hell.’ There are words by one M'Gruer.

No. 53.—The Maid of Sutherland has words by Robert Downe, and various Highland bards. This melody the Editor never heard in so perfect a shape as it had been acquired by his father from the gentlemen mentioned in the Prospectus, and given in this Work. They, of course, sung it with high glee, from the connection of one of them with a Sutherland family; but the ordinary name of the air is, ‘The maid who gathered bilberries.’



No. 54.—The shealing in the braes of Rannoch is also given as acquired from the same gentlemen, and more recently sung by Colonel John Ross of the 86th regiment.

No. 55.—A very imperfect set, indeed, of this melody pervades a good part of the country. In Burns's *Reliques*, published by Mr. Cromek, there is a song, called 'The Banks of the Devon,' said to be to this air, of which the Editor was ignorant; but it is observed that Burns acquired the air from a young lady in Inverness,—doubtless from one who had similar access with the Editor to the compilations of his progenitor and Mr. Fraser of Culduthel.

No. 56.—This air has Gaelic words of various merit, and is called by Mr. Campbell, in his *Albyn's Anthology*, the 'Ailegan,' a name he also bestows on another air of the few he exhibits; but the best Gaelic poem to it, seen by the Editor, is a hymn to the Saviour, by one Buchanan, a native of Rannoch.

No. 57.—The poet, in the *Massacre of Glencoe*, as handed by the Editor's progenitor, addresses himself to the owl, as the only witness of a deed perpetrated under silence of night, and pretends he is telling from her narration every circumstance of barbarity relating to that melancholy event.

No. 58.—The very name of this air precludes from obtaining much information regarding the particular occasion of it; but it is the genuine set, sung by the gentlemen mentioned in the prospectus.

No. 59.—The name of this melody bespeaks what gave occasion to it. It is the production of the famous poet, Alexander M'Donell, who is never at a loss in addressing the feelings, and who says he would for ever regard Lord Lovat's death as murder, having been tried merely by his enemies.

No. 60.—This is another air of the same poet, to which he forms a dialogue betwixt the enemy and friend of whisky. The friend, in his praises, makes a quick rhapsody of this beautiful air, while the enemy's plaintive reply is all that could be wished.

No. 61.—The Editor has already attempted to rescue this melody from a claim of its being Irish. The author, John M'Murdo or M'Rae of Kintail, was one of the most sentimental composers of song ever known in the North, and several others of his will be pointed out in this work. He observes, in the words to this air, that though his wife may sometimes brawl at him for consuming, in convivial excess, his means of supporting her and his young family, he must devote a part of it to social friendship, that often links men closer than chieftainry or relationship.

No. 62.—This is one of the airs which bear similitude to one of our standard Scottish melodies, 'In winter, when the rain 'rain'd cauld'—How an air, with words so ancient as those attached to this one, should have existed in the Highlands, and no person to import it, can only be accounted for by its being a real native, and new-modelled by Oswald or M'Gibbon.

No. 63.—Of this air the very same may be said; but it is more fully referred to in the introduction to the Appendix. In the Editor's opinion, the simplicity of the originals, stamp their character and authenticity.

No. 64 was occasioned by the bonfires raised on all the surrounding hills, upon the late General Fraser of Lovat's election for the county of Inverness, even before his estate was restored to him. It makes a charming medley with No. 52.

No. 65.—There are words of various merit to this air, often imperfectly sung. Those which bear the name given in this work suit it best; and relate to some occasion the Macleod family had for recruiting men, when the heir was a minor, and a lady the active instrument. The words profess the warmest attachment to her and the family interests.

No. 66.—The words of this air depict the mutual esteem subsisting betwixt friends, and not lovers. The air is from the Editor's progenitor, but there are beautiful words by Neil Kennedy, Glengarry's fox-hunter.

No. 66.—Were it known to government what veneration and attachment even the most common Highlander entertains for his native spot—that there is no sacrifice for the service of his country but he will cheerfully submit to, on condition of its being ultimately preserved to him and his family—they would certainly interpose some remedy to prevent the depopulation of the Highlands, a measure of which they have shewn themselves, worthy on every occasion of putting their conduct to the test. This air is derived from the Editor's progenitor.

No. 68.—The restoration of the Lovat estate, and the other estates forfeited in 1745, gave occasion to this air, expressing the joy of the inhabitants at the return of their former landlords, after the tyranny exercised by some of the commissioner's factors.

No. 69 is an air peculiar to the island of Uist. The baron-bailie of a large estate was a man of considerable importance in remote times. The return of his son to his native country is celebrated by the Uist lasses, with whom he seems to have been a peculiar favourite, either as good looking, or possessing some other attractive qualification. Formerly in Uist all the dancers sung their own music.

No. 70.—Of this air the Editor has heard many imperfect sets; it is given in this work as sung by the gentlemen alluded to in the Prospectus. The Gaelic words are well known, which renders the matter attainable.

No. 71.—The Editor never heard this melody sung with any taste, but by his father; the words must have been different from those now current, as the air was rendered slow and plaintive, though frequently now sung in dancing time, which destroys it.

No. 72.—This was acquired by the Editor's grandfather from Lachlan M'Pherson of Strathmashy, of whom mention has already been made. He lived near the source of Spey, and it has every chance of being his composition, as he was a genuine poet, and sung with taste and spirit.

No. 73 preserves the memorial of one of those predatory excursions which the Highlanders were in the habit of making to carry off the cattle of the neighbouring low countries; considered, from the ignorance of the times, rather commendable as an act of prowess, than reprehensible as an act of aggression. He believes the air peculiar to his native country south of Lochness.

No. 74.—Whether the subject matter of this air was a real or imaginary periwig, the Editor is not prepared to assert; but so popular was it, as sung by the gentlemen mentioned in the prospectus, that a roar of laughter succeeded each verse, infinitely longer than any verse of the song, in every company where they were prevailed upon to attempt it.

No. 75.—The words of this air are to be found in most



compilations of Gaelic songs; the melody, as sung by the Editor's father, is highly worthy of English words.

No. 76.—Mr. Scott's poem of the Lady of the Lake was presented to the Editor by some young ladies in Edinburgh, on condition of furnishing this air from his ancient stock, to the Boat Song, beginning 'Hail to the chief,' &c.

No. 77.—The dancing set alone of this air has as yet been handed to the public. It was performed with peculiar taste by Major Logan, whose set of it the Editor was at pains to acquire, but scarcely differing from a song to the same air, sung by the Editor's father, composed by Mrs. Fraser of Bruich, to a gentleman of the family of Fraser of Belladrum, expressing her regret at his continuing too long a bachelor, and intimating, that if he waited till she became a widow, she would be at his service.

No. 78.—The Editor has often listened with delight to his father singing this air; it is so far preferable to the set of it now bandied over the country, as not to admit of the smallest comparison.

No. 79.—The very same observation applies to this charming lullaby.

No. 80 is the composition of a man of the name of Gow, who lived in Dunmacglass, in Inverness-shire, during the last century. He was miller, carpenter, and minstrel to the family of Dunmacglass, and his sons in the capacity of gamekeepers or sportsmen, supplied the table with venison and game. The air celebrates the alertness of these young fellows.

No. 81.—The Highland Troop is the Editor's composition, intended as a salute to the Black Watch and others, on their return as CONQUERORS from Egypt. Its recent date cannot detract from its character as a Highland melody, he having comparatively little knowledge of any other species of music.

No. 82.—The ancient family to which this air is complimentary, has been long remarkable for a race of proprietors, the most beneficent and kind to their tenantry, and hospitable in the extreme to friends or strangers. The tenantry, from the above circumstance, have the appearance of a superior order of Highlanders, much given to pastime and song; and it is hoped their beautiful and romantic district, being now rendered the thoroughfare to the west coast by one of the finest roads in the island, will tend to the benefit of both. The Editor is informed that the present proprietor has rendered smuggling an irritancy of their leases—an example worthy of imitation.

No. 83.—This air celebrates the foundation-stone of Inverness, if it may be so termed, which is still religiously preserved near the cross,—it belongs to the armorial bearing of the town,—is engraven upon its seal,—and is the universal toast, when drinking the health or prosperity of its community. It was formerly the resting place of the servant girls, in bringing their water-pails from the river, of course a celebrated rendezvous for obtaining all the news and scandal imaginable.

No. 84.—The few verses the Editor heard of this delightful simple melody, mentioned no name that could enable him to trace the event which gave rise to it. There is an imperfect set of it, in the collection of the Reverend Patrick MacDonald,—which corroborates its being a Highland melody. The set now given was from the gentlemen alluded to in the prospectus.

No. 85.—The words to this air are in most collections of Gaelic songs,—and hearing these translated will explain the occasion and circumstances of the *privation* to a poet, who takes up the subject, better than any recapitulation of the Editor's,—his first province being to communicate the airs correctly and intelligibly, in order to establish their standard, before the poet attempts to attach verses.

No. 86.—This is a Highland melody, of a beautifully wild and solemn cast, totally unfit for any single instrument possessed in that country, and merely suited to a voice of sufficient length of tone. The Editor's progenitor had various sets of words to it,—but the organ is the instrument to display it.

No. 87.—This, perhaps, will be as popular a melody as any in this volume. The only words the Editor ever heard of it were from his father,—from whom he first heard the second and third parts. The first and last parts have been long communicated by Mr. Gow, and as long admired,—and he is good enough to say it loses none of its character, but much the reverse, as now presented.

No. 88.—This is an air, not alluding to any melancholy event, as it would infer from the translation of the name, but of the same cast with No. 1, passionately descriptive of the listless and languid state of an extravagant lover, whose affections are fixed, and had yet obtained no encouragement to hope for final success. There are words by Mrs. Fraser of Bruich, formerly mentioned, and mother of Lieutenant-general Fraser, late second in command in Scotland under Earl Moira, sung by the Editor's progenitor.

No. 89.—This air celebrates a part of the country more replete with interesting objects to the admirers of the works of nature or gigantic labour,—to the artist in point of grand scenery,—and to the sportsman and angler, in their respective pursuits, than any other part of the island. The picturesque views the Editor could point out along the chain of lakes cannot be exceeded in sublimity. The contrast formed by the lakes and vales below with the more elevated sloping wooded skirts, broken with water-falls, backed by the seemingly conic land-mark of Mealfuarmony, i. e. *Cold Pinnacle*, or the stupendous Ben Nevis, unremittingly caped with snow,—and with a clear day giving a view of most of the western isles from its top, form, perhaps, some of the grandest landscape subjects to be met with, and all within this *great glen*. The valleys and cascades, formed by the various rivers, are no less interesting, and particularly the falls of Foyers and Morrison, rivers which should be traced to their sources by sportsmen and anglers. These are the works of nature; but the works of herculean labour in this quarter, merit attention. 1st, The ancient chain of vitrified forts; 2d, The parallel roads of Glenroy, communicating with an arm of this *great glen*. The castles of Inverness, Urquhart, Glengary, and Inverlochry. The government forts, and the towns and harbours, which terminate this valley at each sea,—Cromarty, being one of the finest navy stations in Europe, which any other nation would be proud to possess,—the military and parliamentary roads and bridges,—and, finally, the Caledonian canal, rendering this part as likely to become interesting in a commercial point of view as it is in point of attractive scenery.

No. 90.—This air is so very characteristic of the event which gave rise to it, that a gentleman in Edinburgh remarked, he thought he saw the Highlanders in full trot to Prince Charles's standard, on hearing it played, which should be in a style as quick as possible, and makes an admirable dance.



No. 91.—This air celebrates the district of Ferintosh, so famous for the production of the genuine Highland beverage, called whisky. The superiority of the quality produced arose from the privilege of distilling, duty free,—a privilege which the government found it necessary to purchase from Mr. Forbes of Culloiden, the proprietor, when the revenue from excise became of such immense importance.

No. 92 is generally performed with great rapidity, during the ceremonial of bedding the bride, and as celebrated as “Cuttymun and Treeladdle” in the low country, for exciting the agility of the dancers.

No. 93 is an air acquired through the Editor’s progenitor, as here communicated, but he has heard it sung with great taste, by several young ladies, to the native words, though not generally known, or yet associated with English or Scottish verse.

No. 94.—This air was seemingly intended for application to the case of some individual who had lost a friend, breathing a soothing, plaintive strain, congenial with the natural feelings on such an event.

No. 95.—The Editor discovered this air in an ancient manuscript, in the possession of his father, of some of the band music of the 78th regiment, to which he belonged, raised by the late General Fraser of Lovat, in the 1757;—it seems to be quick march time, built upon Lord Kelly’s strathspey, unless antecedent to it.—M’Arthur, the master of the band, was instructed, with the view of becoming minstrel to the Kilravock family, and had access to much of the music of the Nairnshire gentlemen formerly mentioned.

No. 96.—This air the Editor had from his friend, Alexander Leslie, Esq. who composed it to an amiable young lady, of whom he evidently, from its strain, became enamoured, unconscious of her engagement to her present husband. She is equally worthy of the compliment paid, as maid and wife,—and, being a special favourite of the Editor’s, he begs leave to use her maiden name, which best hands the compliment to posterity. Mary Scott, Barbara Allen, or Katharine Ogie, will live for ever, whilst airs having Miss or Mrs. attached to them, change daily to the name of the person who calls for them.

No. 97.—This is an air to which the Editor’s father used to repeat sterling Gaelic words, lamenting the fate of Prince Charles, after the battle of Culloiden, and acquired from the gentlemen mentioned in the prospectus;—the burning of MacDonell’s collection of the Jacobite songs, is an event now to be regretted, when they can no longer affect the public mind.

No. 98.—This air has a variety of Gaelic verses to it, but those most entitled to the denomination of a poem are Dugald Buchanan’s reflections on turning up, and surveying a scull, which he handles with a versatility of talent worthy of a genuine poet.

Nos. 99 and 100.—These two form a medley, in high request, from the occasion which gave rise to them. It may readily be remembered, that it was not only where Huntly’s wedding took place it fell to be celebrated,—many gentlemen interested in the prosperity of his family, assembled their friends, and celebrated this wedding ideally at their own homes,—others entertained their tenantry round a bonfire, with Highland cheer, and dancing to the bag-pipe,—Lovat, in particular, had bonfires on all his bills. Indeed, where all were so anxious to testify their respectful attachment to this amiable nobleman, it is impossible to discriminate. Let the Editor’s mite be permitted to commemorate it.

No. 101.—The Poet’s Grave is a delightful solemn dirge the Editor never heard from any other but his father, repeated

on his first reading Dr. Curries’ edition of Burns, which gives such a moving picture of the Bard’s fate. No single instrument but the organ can do it full justice,—but it must be delightful, with either a full vocal or instrumental harmony.

No. 102 is a tribute of respect from the Editor to the worthy author of the Celtic Antiquities, perhaps the individual, in point of taste and knowledge, most capable of appreciating the merits of the present work,—his unqualified approbation having been the first stimulus to the Editor’s undertaking it.

No. 103.—Beaufort castle, since General Fraser’s death, in 1782, has not been the scene of much festivity, though perfectly the reverse upon any occasion of his residence there. Every memorial of so estimable a public character should be preserved.

No. 104.—This air sings delightfully and expressively in Gaelic. The parties to the words were seemingly persons above the ordinary rank. Whether the lady alludes to the cabin of his vessel, or boat, or to some apartment of her lover’s residence, called the green chamber, she mentions her delight at being there, where the best society met, to be entertained with Spanish wine from the hand of her lover.

No. 105.—The Cock of the North explains its original, being an honorary title of the Dukes of Gordon, by which that noble family deserve and delight to be known.

No. 106.—The ancient family of Menzies, Bart. have immemorably inherited the beautiful banks of Tay, which, before assuming their present perfect cultivation, must have grazed some of the finest cattle of any part in the central Highlands. These were of course subject to the spoliations of their more predatory neighbours; hence, when music was well performed, the prize allotted the minstrel was one of Menzies’s cows, in other words, ‘Fair fa’ the minstrel, he is worthy of one of Menzies’s cows.’ The expression is so common, that a better definition of it may be given, than this one, compressed within a note, merely to shew the allusion.

No. 107.—This air the Editor never heard from any individual but his father, who acquired it, with the words, through the gentlemen named in the prospectus. Both the air and words must have been addressed to a lady of superior beauty and accomplishment. The music with which she commenced in the morning, is represented to be so delightful, that the songsters of the grove ceased, and approached her chamber to listen. The verses contain many other beautiful allusions. But the Editor regrets to say, that, on submitting a M.S. of this work to Mr. G. Thomson, with the intention of offering him some of the best of these airs, to be associated with poetry, and and brought into repute, this air, and another which shall be noticed, were all which that gentleman deemed worthy of being incorporated with his Scottish Melodies, which, nevertheless, include ‘Jenny dang the weaver,’ ‘Jenny’s bawbee,’ &c. The public can now judge of both the accuracy and object of such an opinion.

No. 108.—Admirably sung to the native words by the late Colonel Fraser of Culduthel, son of the gentleman mentioned in the prospectus, and highly worthy of English or Scottish verses.

No. 109.—The words and music of this air appear to be the composition of M’Intyre, a bard belonging to the district of Breadalbane, who has published a volume of Gaelic poetry, and is in genuine praise of our present GRACIOUS AND BELOVED SOVEREIGN, and of the benefits we have enjoyed under his mild and benign government. The air is incomparably grand, though simple, and worthy of verses appropriate to the original subject, which is justly, but locally, handled in the Gaelic, yet, with the ornament of patriotic and loyal verses, might even rival ‘God save the King.’



No. 110.—This air is one of a directly opposite tenedncy, though the enthusiasm attached to it when anticipating *their* hopes of success, has now died away. But so beautiful an air belonging to that period, may now take the name of Charlotte in place of Charles, and be associated with our sentiments of attachment to the present Royal Family.

No. 111 is one of the pipe reels, sung with an humour, not to be described, by the gentlemen mentioned in the prospectus. The subject of the song is a beautiful girl, of the name of Mary, in a remote country parish. It was well known that the sheriff of the county, who held that office heritably in those days, and all the young men of property admired her; but it was scarcely possible to suppose, till discovered, that the parson of the parish, '*with the book under his arm,*' was also among the number, and likely to be the successful candidate.

No. 112.—This melody has long been claimed, and by many supposed to be Irish. The Editor has heard many harpers play it in Ireland; but on hearing his progenitor's set of it, as sung in the Highlands, they absolutely, in spite of their national prejudices, relinquished their claim, considering their own as an imperfect imitation of the simple original. The commencement of the third part, '*Tha binneas na bilibh, cha'n innis luchd cuil'e*'—'There is melody in her voice, which no music can equal,' is beautifully expressive, and perceptibly conveyed by the notes of the music.

No. 113.—This air is associated with the pensive soliloquy of a peasant of the district of Ardnamurchuan, toiling with an unpropitious season, at the ordinary labours of the field, and hesitating whether he should emigrate, or pay his landlord, Sir James Riddell, triple rent, or at least a large increase, offered by others for his farm. His local attachment, on one side, and his inability, on the other, generating fresh and contending sensations, which, in the Editor's opinion, the air fairly conveys.

No. 114.—Of Margaret Macdonald, a name so common in the Highlands, the Editor is unable to give any account. This note may, however, extort the event which gave rise to it, from some one competent to favour the public with the origin of so interesting an air, which he might have acquired, had he anticipated that the task would have devolved upon him.

No. 115.—The Editor took down this air from the singing of Mrs. Campbell, wife of the Reverend Mr. Campbell of the Inverness royal academy, who sings a number of Gaelic verses to it with great taste.

No. 116 is one of the love songs, to which it is so difficult to attach incident, as every pair of lovers instantly apply the words and airs that suit them to their own case. This is, however, one of the sacred compilation made by the gentlemen named in the prospectus, and universally admired, on all convivial occasions. Within their own district, they had the aid of a celebrated son of song, Mr. Thomas Houston, whose family are now proprietors in Sutherland.

No. 117.—Though the Editor has applied the name of the Laird of Chisholm to this air, he is not positive but it may belong to some other branch of his family, probably a handsome young fellow, killed in Culloden, whose widow composes an air to his memory, introduced in this work.

No. 118.—This sprightly air commemorates the mirth and festivity kept up by the late Duchess of Gordon at Kinrara, every memorial of whom calling to mind how much she is missed.

No. 119.—It is much to be regretted, that, in framing words to this beautiful and admired melody, it appears to have been imperfectly communicated to Burns, or else his muse could not attain to the usual perfection of her efforts; at least the set given by Mr. G. Thomson does not sing with effect to the original Gaelic words, for which reason the Editor gives the edition of his progenitor and Culduthel, who are known to be among the first who spread its fame, from their style of singing it.

No. 120.—The words of this air personify a grazier and a sportsman, recapitulating the events of a day's weary and solitary range through the forest. The Editor does not apply this note to make his grandfather appear the composer. He was extremely fond of singing it as here given, which would not have been the case, if it applied to himself.

No. 121.—This air has an interesting incident attached to it. Prince Charles is known to have sustained extreme hardship in wandering on his way from the place of his defeat to the isle of Skye, often remaining all night, in the cold month of April, in the open air without approaching house or cabin. Overpowered with an effort to which he must have been so unaccustomed, it was necessary to send one of his attendants to intreat for quarters. From the hesitation and impatience of this individual, anxious, yet afraid, to communicate his request to the *goodwife*, and uncertain but she might accept of a bribe, in case of speedy pursuit; the air, at first, represents him as scarcely whispering his request, in broken sentences; but, on finding they were likely to be well received, he acquires more confidence, and the second part seems to picture a composure, however temporary, at their success.

No. 129.—This air does not relate to the Prince personally, but to the incident mentioned in the prospectus, of both the Editor's grandfathers, with Mr. Fraser of Culduthel, and others, being obliged, for a time, to quit their homes and families, and retire to the hills, from a pursuit of dragoons, that never ceased to annoy them during the residence of the Duke of Cumberland's army in the vicinity of Inverness and Fort Augustus. Yet it will be seen, from the Quarterly Review of the Culloden papers, that they all signed a spontaneous memorial, professing their fidelity to the reigning family, which, however, the intrigue of party maliciously prevented from being duly presented. They were, indeed, bewildered betwixt their obligations to their ambitious *chief* and their *King*, and rather ensnared than voluntary parties, being firm Protestants.

No. 123.—This air relates to, and bears the name of, the Editor's native district, at present, he regrets to say, divested, by absence, death, and other casualties, of every friend, and every circumstance that could tend to render his residence in it agreeable or comfortable, though once the scene of his highest enjoyments.

No. 124.—This air celebrates the Frasers' arms and crest, distinguished from the Cabar Feidh of the M'Kenzies, which consists of a front view of the head and horns, whilst the Frasers have a side view of the neck, head, and horns, of that portly animal, the deer.

No. 125.—This delightful melody has been attached to a supposed soliloquy of Prince Charles on the night after his defeat at Culloden. The Editor's mother, with her elder sister, then little girls, were, from the crowd which the presence of the Prince and Lord Lovat brought to their father's house, stowed into a small apartment or closet betwixt the Prince's bed-chamber



ber and another, having a door of communication with both, when requisite. The whispers of the little girls, in terror of making noise, produced suspicion in the Prince's breast of having been betrayed. Their door was secured; but how must they have been astonished to hear him knock, and exclaim, with agitation, 'Open, open!'—when, upon their reluctantly opening the door, he presented a visage of consternation, which they could never forget, easier to be imagined than described. It, however, gave them the best opportunity they had of viewing his person; and his only exclamation which they understood was, 'Hard is my fate, when the innocent prattle of children could annoy me so much.'

No. 126.—This melody was acquired through the gentlemen mentioned in the prospectus, but is one of those to which it is impossible, at this period, to attach incident.

No. 127 celebrates the restoration of the Highland dress and armour, after having been proscribed for a number of years, as a badge of disloyalty. Let that period be contrasted with the present, when almost every little boy in the kingdom delights to wear the bonnet, as a national badge of honour; and let this air commemorate the glorious change.

No. 128.—Moyhall is the romantic residence of Sir Æneas M'Intosh, Bart. chief of that name, a most worthy, benevolent, and hospitable character.

No. 129.—This Fingalian air was acquired through the predecessor of Mr. Fraser of Leadclune, referred to in note No. 28.

No. 130 will be recognised as an air of the Editor's, published as a patriotic song, with his Waterloo March, intended to commemorate the anniversary of that glorious day, and to be sung with a solemnity suitable to the words. As it, however, makes a grand military troop, when performed a little quicker, it is here presented in that style.

No. 131.—This is the composition of Lord Lovat's minstrel, already mentioned, and celebrates his Lordship's return from a proscription, which the Culloden papers narrate. This was taken down from the singing of Thomas Fraser of Achnacloich, father of the present Mr. Fraser of Eskdale, who remembered the event, and sung it with enthusiasm. It is the only instance wherein the Editor obtained one of these melodies better sung elsewhere than at home.

No. 132.—The Editor trusts the young ladies of the northern capital, will not spurn at being comprehended in this familiar epithet. His respect for them is no less than if he had paid them the well merited compliment of an author of celebrity, for their beauty and accomplishments. *Vide*, Terraquea, or Modern Geography, by the Reverend J. Gordon, Ireland.

No. 133.—This is one of the Editor's family stock, as sung by the original compiler, to which it is so difficult to attach incident; but the melody is often fine, where the individuals may be obscure, a circumstance which, for the most part, simplifies both the style and the sentiments.

No. 134.—This air is one of those handed by the Editor to the young ladies who presented him with Mr. Scott's work of the Lady of the Lake, and an universal favourite.

No. 135.—This popular air is mentioned *as old*, by Mr. Gow. The Editor discovering it under the name now given in M. S. of Mr. Campbell of Budyet, formerly mentioned, corroborates that truth. This gentleman was a cadet of the family of Lord Cawdor, and a celebrated composer and modeller

of our best strathspeys. The *hawthorn tree* is still visible in Cawdor castle, and is so venerated as the roof-tree of the family, that, on an annual meeting of his Lordship's tenants, and other friends, usually held on the day of *Cawdor fair*, to drink prosperity to the family, the company merely name, 'The hawthorn tree,'—hence the probability of its having been composed by Mr. Campbell for the occasion.

No. 136.—This is a melody common to Ireland, as well as to the Highlands of Scotland,—but, having been known in this country since the 1745, as one of the incentives of rebellion; if originally Irish, some of the troops or partisans engaged for Charles from that country might have brought it over,—but the melody is simple and beautiful, assimilating itself very much to the style of either.

No. 137.—This is one of the pipe-reels, so often referred to, and to which Note 13 completely applies.

No. 138.—This air appears, from the words, to be the serenade of a lover to his mistress. He taps at her window, and, in place of her usual gracious reply to his protestations of love, she appears at her window, but is on this occasion silent. Explanations, of course, become necessary, when it merely turned out that her silence proceeded from the minister sleeping in the adjoining apartment, and hazarded a disclosure of an amour, only secret till the consent of friends could be obtained.

Nos. 139 and 140.—Prince Charles seems to be the hero of No. 138, under the denomination of the Rover, whether from the voice of Flora Macdonald, or any other of his female admirers, is now uncertain. A number of fine airs owe their origin to the extraordinary exertions of this Lady, in favouring his escape, and her memorable defence, which implied that she would have done the same for the reigning King, if similarly circumstanced. Of these none appear more interesting than the Scots air of '*Charley, he's my Darling*,' which does not belong to this work, but is in the course of publication by Mr. Gow, and is truly enchanting. No. 139 is one of the pipe-reels acquired as per Note 13.

No. 141 is the guileless and sincere, but perhaps too candid, confession of love, by the dairyman's daughter to her admirer,—but to the simple language of a female heart, uncorrupted with dissimulation or vice, no indelicacy can be attached. In each Highland hamlet or cottage, there is always a dog, who acts the part of a sentinel, and is more useful in preventing nightly depredation than their locks and keys. If her lover came round in the night time, she takes into consideration that the dog might not possibly distinguish him from a thief, and thus disclose their assignation,—she therefore declares that, her faith being plighted to him, and him alone, it was her intention to check the cur, open the door, and hold an interview with her lover, where no other could hear their mutual protestations;—the air is of a cheerful cast.

No. 142.—There are various sets of words to this air. When delicately sung, it forms one of the prettiest songs belonging to the Highlands. The best words to it, the Editor thinks, are by the Reverend Mr. Morrison, late minister of Petty, in Inverness-shire, then missionary at Amblerey, in Perthshire, and addressed to a Miss Haggart, whom he afterwards married. It was extremely well sung by the Editor's father. General S. Fraser, late second in command in Scotland had a black servant, who sung it so well, that his master frequently called him in for that purpose, when there were Highlanders present.

No. 143 was a song much in repute with Jacobites, lamenting their fate at Culloden.



Nos. 144 and 145.—The first of these is an air to which the Editor has heard his father sing several good verses,—but is infinitely better as a dancing tune, and forms an exquisite medley with No. 145 which follows it.

No. 146.—This air the Editor supposed to be Welsh. He acquired it several years ago, from a young lady, who could give no account of it, nor has he heard it with any other since, nor has it appeared among the Welsh melodies. The Editor has since tried to associate it by means of the name, and its being a lament or dirge, with any traditional or historical event belonging to the Highlands; but failed of success, till the first proof copy that was put into his hands of Albyn's Anthology, which contains an air of the name, but bearing no similarity to this one, giving a description of a steed, not unlike Don Quixotte's Rosinante, on which a hero belonging to Argyllshire, or rather Mull, whose title was Rotha, or Rutha, sallied forth. Though the proof copy contained such an air, it is not brought forward in the principal; yet, from the name belonging in this manner to Argyllshire, at which the Editor only glanced, he is hopeful the air to which this note alludes may also be traced to Argyllshire.

No. 147.—This air of the Stolen Brecks has a set of excellent but rather splenetic words, allusive to the proscription of the Highland dress after the 1745, which hint, as it might have happened, that if the Jacobite party had prevailed, or might still prevail; the first thing they ought to do, should be to 'proscribe the breeches in turn, and have an opportunity of seeing one half of their adversaries perish of cold; in short, that their more delicate southern neighbours could not less relish the proscription of the one than they disrelished the proscription of the other, and that payment in kind would be 'the justest sort of retribution.'

No. 148.—This is an effort of the Editor's to pay a public tribute of admiration to the memory of that sterling and original genius, NIEL GOW, attempted in his own strain. The Editor is aware how unnecessary this was, as while there exists any taste for the sprightly national stile, brought to such perfection by this individual and his family, his name will live in the models his genius carved out, for the cheerful, innocent, and rational amusement of youth; the strain of his music inducing a stile of dancing, highly conducive to health, athletic agility, and a general elevation of the spirits; and when prudently combined with their juvenile lessons for acquiring a prompt and genteel address, tends to the same effect throughout their advance in years, by giving universal delight. Were this tribute, therefore, worthy of its object, it becomes the more due to a self-taught genius, who has rendered it unnecessary by bequeathing to posterity so very captivating a memorial of himself. *Vide Vignette.*

No. 149 is merely Niel Gow's sprightly stile imitated by the Editor, in which his friends are pleased to say he has made a happy effort.

No. 150.—The Editor perfectly remembers this sprightly air to be one of the first of which he has any recollection, either sung to him by a nurse or some other person. It was, however, very imperfect, but constantly dwelt upon his mind till modelled into its present shape.

No. 151.—This is another of the genuine composition of M'Leod's female bard, formerly mentioned, and patronimically

called, *Mari nighean Alastair Ruaigh*, being a lullaby to her patron Sir Roderick.

No. 152 is another, which the Editor's father always attributed to Mary M'Leod, and is extremely like her stile. Most of her other songs are printed, but this one seems to belong to the sacred compilation, which would have perished if not now brought forward.

No. 153.—This air the Editor never heard but from his father; if that gentleman was composer of any in this work, it is the present, although even that, the Editor cannot assert. It was, at any rate, revived and preserved by him; nay, more, he repeated extempore words, which the Editor never could get a second time, and was not at liberty to urge on a subject which affected him so much—the fate of an amiable brother of his, who was one of the sufferers in the black hole at Calcutta.

No. 154.—The Editor inserts this air, given in excellent stile by Mr. Gow, as it is called an Irish air by the Reverend Patrick Macdonald, who published a very inferior set of it. He had not, however, traversed that part of the country to which it belonged, but had he called for John M'Pherson, for a long time foxhunter betwixt the braes of Mar and Cairngorm, extending to part of the forests of the Gordon, Fife, Airly, Seafeld, Invercadd, Rothiemurchus, and Invereshie estates, and heard him sing the Pursuit of the Deer to this air, he would have been delighted, and would instantly recognise it as a native, as well as thank the Editor for reclaiming it. John M'Pherson died but lately, and for the few last years of his life resided within a couple of miles of the Editor's house; he had been an universal sportsman and angler, and the Editor often had pleasure in bringing him into his angling boat to row and sing this air.

No. 155.—In passing through the district of Strathspey, the traveller may be apt to forget, that among the long ranges of fir wood and heath on each side, originated that sprightly stile of performing and dancing the music which bears its name, now in universal request from the Spey to the Ganges. If the poets now take up the subject of some of the airs produced on its banks, it may become as renowned as a classic stream, as it is famous for giving birth to so much of our rational and captivating amusement.

No. 156 is an attempt of the Editor, in the stile of the Irish; and he mentions this, not for any merit it possesses, but because it might be claimed as Irish, unless traced to its source.

No. 157.—This air the Editor first acquired in Ireland, from the singing of a Highland centinel, in front of his tent, being his first serenade at day-break of a summer morning. He instantly wrote it down. On his return to this country, the Editor discovered that his father was no stranger to it, and gave it in a far preferable stile. It was a particular favourite with the late Lord Woodhouselee, to whom Mrs. Fraser, wife of the Editor, frequently performed it on the organ.

No. 158 celebrates the *line* or *race* of an ancient and most respectable family in Inverness-shire, that of Mr. Fraser of Beladrum, and not his mansion. It is, however, no compliment to say, that the magnificence of the mansion, the hospitality displayed there, and the useful and ornamental improvements



effected around it by the present and last proprietors, are not exceeded by that of any private gentleman north of the Tay.

No. 159 is one of the genuine pipe-reels, as preserved through Culduthel's singing, and contains a most humorous declamation against putting '*brecks* upon the Highlandmen,' and against the proscription of their native dress; and, when there appeared no mode of overcoming the rigour of a standing law, he pretends to discover one resource at home,—That as small-clothes must be worn, the best way was, to endeavour to coax the women to wear them, and lend their petticoats to the men, that they might recover their wonted agility.

No. 160 is one of the songs of a desponding Jacobite, who thought life not worth enjoying, since the failure of Prince Charles's enterprize, but who afterwards lived to be convinced that its failure was the most fortunate thing that ever happened the country; and that, during the half-century which has since elapsed, it has made more rapid strides to civilization and improvement, than it did at any time since Noah's flood left it.

No. 161 is the composition of the Reverend Mr. M'Leod, who, the Editor thinks, was minister of Bracadale, in the isle of Skye, before the last incumbent, and afterwards removed to Argyllshire, being an adieu to his native country. The Editor's father was extremely fond of this air, as characterizing two friends in early life, very partial to him, and whom he highly esteemed, Major M'Leod of Balmeanach, and Colonel MacLeod of Talisker. The composer gives a most poetical description of his sailing from Skye, whilst every well-known object, one by one, gradually recedes from his sight, till, at last, no trace of Skye is visible, except the '*Bhan Bhein*,' or white mountain, and, when it vanishes in the misty vapour, he concludes with a benediction on all he left behind him, worthy of a genuine poet.

No. 162 is a juvenile production of the Editor's, highly in request, but more from the amiable qualities of the young lady to whom it is addressed, than any merit it possesses.

No. 163 is another of the pipe-reels so often referred to. The words describe two foot passengers, overtaken by a frosty wind of such extreme cold, that they could scarcely preserve life by trotting to the measure of this air.

No. 164 is a well-known and popular bacchanalian Highland melody; but Culduthel's set of the words and music, are so superior to any the Editor has heard, that it is rather fortunate his edition of the air happens to be in print before an imperfect standard came forward.

No. 165 has pervaded most of the Highlands and isles, but its origin seems to have been traced to Appin of Dull, or Strath-tay, where a girl of the name of Cameron was left in circumstances peculiarly distressing by her lover, who went abroad. Her song describes, most passionately, her affections unalterably fixed upon him, and, notwithstanding his dereliction of her in such circumstances, she observes, that to retort or accuse is by no means the way to reclaim misconduct, but that she would continue to profess 'her love to-day as heretofore,' that none might suppose her sentiments altered. Sentiments so liberal and amiable soon spread from hand to hand, and found their way to her lover, when the youth, contrasting them with the sting in his own bosom, was so impressed with the insult offered to so much innate virtue, that he soon felt all the force of return-

ing affection, heightened by esteem for the object of his early attachment, who could so nobly conduct herself, that he returned to marry her, and they lived in comfort many years.

No. 166.—The Editor has associated this melody with an event which involved all his connections in the deepest affliction. The death of James Fraser, Esq. of Gorthleck, his maternal uncle, by the overturning of his carriage, near Tyndrum, whereby his life was lost, and his lady had a leg broken. He was well known as the best and firmest of friends, with a heart liberal and kind in the extreme, ever ready to undertake the weightiest obligations for those he thought deserving, or who appeared industrious. His sudden death was, therefore, a severe blow, not only to his relations, but to numbers, unconnected by any degree of affinity with him, and a general loss to the country. It is a strange coincidence with the mention of his name in this place, that the very last night the Editor spent in his company, he found him set, with one or two select friends, extorting from the Editor's father the songs and anecdotes of which this work consists, and the party in the highest glee possible. That very night added considerably both to the airs and anecdotes now furnished.

No. 167.—The only words the Editor ever heard to this air are by Donald Downe Fraser, forrester and gamekeeper to Simon Fraser, Esq. of Foyers. If there are none more ancient, the same man should have the merit of composing this sweet eccentric air.

No. 168.—The verses to this melody, sung by the Editor's father, were composed by a resident grass-keeper, kept up at the expence of all those who sent summer stock to graze in the beautiful vale of Killin, of Stratherrick, which lies in the heart of the '*Monadh liadh*.' This man, living in so remote a place; would occasionally shoot deer, if they came in his way, and was visited by all the sportsmen, to know in which direction they were last seen. The subject of his song embraces various characters in the districts around, who frequented 'the sportsman's haunt,' and their various success and skill. Culduthel and the Editor's grandfather were conspicuously mentioned, among others.

No. 169.—The words associated with this air give anecdotes regarding that stupendous work, the road cut in traverses, by General Wade, down the face of a mountain, in forming a communication betwixt Fort Augustus and Garvamore. By this road old Lord Lovat was carried, when on his last journey to London, on a litter,—and here he was met by the late Governor Trapaud, of Fort Augustus, then in the Duke's army, who requested to have Lovat's face uncovered, that he might have a look of 'the old fox.' Lovat heard all this, but pretended to be sound asleep. Whenever he found Trapaud examining his phiz, he started up, and with the vigour of youth, made a snappish bark at him, like that of a terrier, which so thunderstruck the governor, that he fell backwards with terror, to the no small amusement of the party.

Another anecdote, not less worthy of notice, occurs regarding this place. Hugh Fraser, Esq. of Dell, a most extensive drover and grazier, in returning from the southern markets, was benighted here, as he came on a fine frosty November evening to the foot of the traverses, when, all of a sudden, as he ascended, a most furious driving of snow came on; he kept forward as long as he could, thinking it might cease,—but in vain,—he lost his way. He had an appointment for next day to pay large sums of money, in his custody,—which, if he was



lost, would bring ruin on many persons. If he sat down, he knew he must have inevitably perished with cold. In this state, a thought occurred to him worthy of being universally known, —and the cause of the present mention of it,—*that he should make for the highest pinnacle of the hill, and there form a circular path, and ride and walk by turns round it till morning came.* This he accordingly did, and hailed the morning cry of the grouse as the sweetest music ever he heard. When day-light came, he could not distinguish one object known to him, nor find the road; and, even at sunset, in place of being near Fort Augustus, he reached a hut, entirely in a different direction, within three miles of his own house, unable to go farther, and found he had rode over morasses and lakes that would have swallowed him up, but for the intenseness of the frost. He, however, perfectly recovered in a day or two. The presence of mind displayed by him, in preserving life during the night, as a lesson to others, will apologize for the length of this note.

No. 170 is the air of Robert Doune, the Sutherland poet's song, to Miss Sally Grant, and is in his printed volumes of Gaelic songs and poems; the air is given as sung by the Editor's father.

No. 171.—The words of this melody are also printed in various collections, from which the substance may be gathered, but the air itself, as acquired through the gentlemen mentioned in the prospectus, was never published till now.

Nos. 172 and 173 form a medley, complimentary to the Northern Meeting, which becomes, in every month of October, the rendezvous of all the beauty and fashion in the north of Scotland.

No. 174 is one of the love songs to which it is so difficult to attach incident, but is given as communicated through the gentlemen mentioned in the prospectus.

No. 175 is a tender lullaby or baby-song, to which Mrs. Fraser of Bruiach, formerly mentioned, composed admirable verses, while dandling her daughter, the present Mrs. Nicolson of Inverness. There are, however, other words more ancient. The mention of its being a *baby-song* will lead the poet into the train of ideas suited to it.

No. 176.—There have been events in the fate of every Lady Lovat, of whom the Editor has either heard or read, suited to the plaintive and affecting strain of this melody. The present worthy dowager lady having seen a fine family of sons entombed, after arriving at the age of manhood, and, on the death of her husband, the family estate devolve to a distant collateral heir of entail,—no small share of affliction for the only one mentioned.

No. 177 is of the opposite description, and with which one associates the greatest degree of cheerfulness and contentment. It is evidently one of the sacred compilation of the Editor's progenitor, and very probably his composition, at least it alludes to the composer (whoever he was) having frequently visited Lord Reay's country, which he had so often occasion to do, from his business-concern, and alliance with the family of Mr. Mackay of Bighouse, and celebrates the beauty and amiable qualities of his wife, beyond any he had seen on this side of Lord Reay's country; yet that may mean *the land's end*, and have no allusion to him. Certain it is, however, that the melody proceeded from him, and must have died, unless now brought forward by the Editor, to meet an admiration it must have always commanded, if known.

No. 178 has a note accompanying the music, which supposes this air the composition of the roving King James. The set here given of it appears to be of the modelling of the Nairnshire musical gentlemen, alluded to in Note 19, and addressed to their neighbour the laird of Brodie. The Editor could name many of our strathspeys and Scotch melodies, modelled by the same gentlemen.

No. 179.—The Editor begs leave to call the attention of the public to the difference betwixt this air, as communicated in Albyn's Anthology, and the genuine set from the singing of Mr. Fraser of Culduthel and the Editor's progenitor, here inserted. These airs must be correctly communicated, and form a standard, before the poet should have any thing to do with them. This also is the only other air which met the approbation of Mr. George Thomson, with No. 107.

No. 180.—The Editor's father used to sing verses to this air, composed by a young lady under engagements to an officer in the same service with himself, under Wolfe, at Quebec. Their friends, however, mutually objected to their union.

Nos. 181 and 182 form a medley, by the Editor, which has been much in request. The latter has been for a long time associated with Marchioness Cornwallis's strathspey, by Mr. Marshall; it forms an exceeding good medley, also, with No. 230 of this work.

No. 183.—This is complimentary to the family of Colonel Rose of Kilravock, one of the most ancient and respectable in the north; a family who have for ages been celebrated, not only as lovers of the science of music, but for uncommon proficiency, and polished taste.

No. 184.—This is another Highland bachanalian air. It was communicated without the name to the Editor by his friend, Alexander Leslie, Esq. but the Editor's father struck up a great many excellent sentimental verses to it by John Mac-Murdo of Kintail, formerly mentioned.

No. 185.—To this air the Editor's father sung Gaelic verses, by a Dr. Morison, from the island of Lewes, who was assistant surgeon of the old 78th, or Fraser Highlanders, and composed on the memorable event of General Wolfe's fall at Quebec. If conversation at any time introduced the name of his lamented relative, Brigadier-general Fraser, who also fell in battle at Saratoga, having served under both these heroes, he indiscriminately applied the words of this air to either. They appear to have spread no farther than the circle of such of the officers as spoke the Gaelic. Dr. Morison composed verses to many of the Highland melodies, while on that expedition.

No. 186 is an attempt of the Editor to imitate the stile of the last century.

No. 187 is the modelling of Mr. Campbell of Budyet, and the other Nairnshire gentlemen, formerly mentioned; the air is of considerable antiquity, but formed by them into this standard.

No. 188 is a dirge to one of the Clanranald's killed in battle at Sheriffmuir.

No. 189 is another air, acquired by the Editor's father, through Dr. Morison, from Lewis, formerly mentioned. The words contained reflections on various events which befel them, during the Canadian expedition, particularly during a winter's



quarters in Fort Stanwix, of which they were very much tired. Absence, and distance from their native country, thus reviving all their predilections for it. On this occasion, Dr. Morison composed his unequalled Gaelic verses to the Garb of Old Gaul.

No. 190 and 192.—The abduction and marriage of the heiress of Edinbelly, in May 1751, by Rob Roy Macgregor, the celebrated freebooter of that name, gave rise to this sweet little air, which should have been placed before that of Rob Roy, being the lady's supposed expostulation with him, whilst he, regardless of her entreaties, struck up, with the voice of a ferocious ruffian, the sonorous strathspey, which follows, importing, "Come awa' lady fair," &c. Notwithstanding several circumstances pled in alleviation of this offence, he paid the forfeit of his life upon the gallows for it.

No. 191.—The last music page of this work contains a note, which explains the opportunity the Editor's grandfather enjoyed of acquiring particularly the airs connected with the rebellion of 1745, the scene of which, by Lord Lovat's accidental residence, having been brought so near his door. This reel to Prince Charles was struck up by Lord Lovat's minstrel, at celebrating intelligence of some of the Prince's successful movements in the south.

No. 193 is an attempt of the Editor to celebrate that grand and interesting object, belonging to his native country, called the "Fall of Foyers," and to testify his respectful esteem for the kind and hospitable family, who have so long inherited it, and the wild and picturesque grounds adjacent.

No. 194 and 195 form a medley, so popular on the north side of the Grampians, as to rival any now current, being in sterling dancing stile.

No. 196 is an air, of which the words and substance can be obtained from most of the recent publications of Gaelic songs, of any consequence. There is one set of verses, by Macleod's female bard, on the birth of an heir of that family.

No. 197 was acquired from Dr. Morison; formerly mentioned as a native of Lewes; the words describe a boat, or vessel, in imminent hazard, and the hands overpowered with fatigue, whilst one of the number strikes up this ditty, to cheer them up, and keep time,—alluding to the knowledge and skill of their steersman, and the power of Providence to send them instant relief,—the sure way to obtain which, was by every man's performing his duty.

No. 198.—This is an air to which Alexander Fraser of Leadclune, formerly mentioned, who flourished about a century ago, used to repeat fragments of Ossian. There are also words by a Lachlan M'Lean, from the Isle of Mull.

No. 199.—The Editor had great delicacy in presenting the dirge of Mull to the public, having never heard it but once sung by a Roman Catholic priest, who died before this work was undertaken; fortunately, however, Colonel Stewart of Garth procured a set of it, no way different, in the central Highlands of Perthshire, and was good enough to hand it, with many others, all of which the Editor previously knew, one only excepted, which is universally thought the finest air in this volume. *Vide* Note 202.

No. 200.—The Editor took down the music of this air from the same Roman Catholic clergyman, who sung verses to it composed by the famous Gaelic poet, Alexander Macdonell, but bearing no allusion to the pompous name, which a very imperfect set of it has obtained, in the collection of the Reverend Patrick Macdonald. The Editor has, however, adopted the name, which seems to relate to a period more remote than that in which Alexander Macdonell flourished. It seems the original on which John of Badenyond is built.

No. 201 is in the genuine cheerful stile of the Boat Songs, and a particular favourite with the gentlemen mentioned in the Prospectus.

No. 202.—This is the beautiful air so universally admired, transmitted to the Editor by Colonel Stewart of Garth, of which he was not in previous possession. There was no writing on the manuscript, but the name alone; whether ancient or modern, the mind readily associates the air with the name it bears. This association is very necessary in performing these airs with taste, but the plaintive strain of many of them requires a relief to the spirits, which is the reason of the Editor's taking the liberty of occasionally introducing the sprightly airs, or any inferior efforts of his own, inserted only by special request.

No. 203.—This air the Editor heard in a very imperfect state from an itinerant country tailor,—ranting, in place of "Jenny dang the weaver," "The triumph of a weaver of his acquaintance over Jenny." It occurred to the Editor that it would make a delightful dance, which he has accordingly modelled, with very flattering success, into its present shape.

No. 204.—There are fine Gaelic verses to this air, addressed to a lady of the family of Mr. Mackay of Bighouse, supposed to be the composition of Robert Downe, the Sutherland poet, and a gentleman in Edinburgh (a friend of the Editor's) has furnished appropriate Scottish verses to it, which are greatly admired.

No. 205.—This air, with the original Gaelic words, is an impassioned expression of grief by a lady of the name of Chisholm, in Strathglass, for the fate of her husband, who was killed in Culloden, and to whom she had been but recently married. A set of this air is attempted in the collection of the Reverend Patrick Macdonald, but it will scarcely be recognised. It is, however, very generally sung, and the Editor is certain it is now chastely communicated.

No. 206.—This is supposed to be the composition of Niel Kennedy, Glengary's foxhunter; the Editor has not been able to learn whether he addressed the words to his sweetheart or to his gun; an idea very common with Highland sportsmen.

No. 207 is the air of a most sentimental bacchanalian song by John M'Murdo or M'Rae of Kintail, formerly mentioned as having emigrated to America. It is well known, though the music of it has not till now been communicated; it is extremely difficult to give this air the expression which a sprightly singer imparts to it, when the sentiments echo and invigorate the strain of the air.

No. 208.—This is the air of a tender love song, to which it is difficult to attach incident that could be relied on as authentic. It, however, requires minute attention to the accent and punctuation on first reading over, but will be found simple and delicate when fully acquired.



No. 209.—This is a very ancient air, loaded with variations by M<sup>r</sup>. Gibbon, Oswald, and others, but still retaining the Gaelic name; the Editor supposes from inability to find English for it. He consulted several gentlemen, fond of diving into Celtic derivations, who seemed to think the name signifies, ‘Marion the knab’s daughter.’ Were the Editor to hazard his own opinion, he would rather suppose her ‘The gaberlunzie-man’s daughter.’ There are abundance of Gaelic verses to it, which throw no light on the origin of the name. The air is given in this work as sung by the gentlemen mentioned in the Prospectus, and he has lately heard Scots verses of mediocrity to the first measure of it, which may probably, in like manner, suit the second measure. The Scots verses begin, ‘Blyth was the time,’ &c.

No. 210.—This is also an ancient air, usually sung as a rant, but the Editor’s progenitor sung it slow and accented, and he is informed Niel Gow performed it in that stile although he never published it.

No. 211.—The rebellion of 1745 gave rise to this air, when, in the disaffected districts, every man capable of bearing arms flew to their rendezvous on the least alarm, and left none at home but their women and children.

Nos. 212 and 213.—These two form a medley of the Editor’s, in compliment to the Marchioness of Huntly, and commemorative of the mirth diffused among all ranks in the north, by the almost universal celebration of the nuptials of the noble pair.

No. 214 was communicated by Alexander Leslie, Esq. formerly mentioned; on the copy he gave the Editor the name was not written, but he knows it to be either the Isle or Fall of Aigas, which lie adjacent, and beautifully situated in the bosom of the river Beaulieu in Inverness-shire.

No. 215 is from the gentlemen mentioned in the Prospectus. The Gaelic words describe the approach of the ancient war signal, or Fire-cross, or *Crantara*, with this song accompanying it, so well described by Mr. Scott, in his poem of the Lady of the Lake. The song is first indistinctly heard, as wafted upon the gale, or carried off by the roar of a rapid stream; but as it approaches it becomes louder, and leaves no doubt of its being the signal of war, whereupon all becomes bustle and preparation to arm, besides rousing fresh and alert individuals to proceed instantly with the signal to the next station interested.

No. 216.—The Editor never heard, but from his father, this choice air, to which he could sing but one verse, by M<sup>r</sup>. Pherson of Strathmashy. The world is so much and so unconsciously indebted to this gentleman’s recitations of Ossian, and urging his friend to the publication of that celebrated work, that every memorial of him is worthy of preservation. The genuine humour of many of his songs, requiring an astonishing rapidity of utterance, by being associated with several strathspeys and reels now in circulation, and known as his composition, would entitle him to this notice, were his merits otherwise less.

No. 217 is, perhaps, the most ancient air in this volume, and was communicated through the gentlemen mentioned in the Prospectus. It is remarkable that the first measure of it is the

air sung in the North to the very ancient Scottish ballad of Sir James the Rose.

No. 218.—This air devolved to the Editor’s father through the same channel. The words to it give a fine description of a peasant surveying the morning sky, and suddenly hearing, not the sound of the stately pines, waving their branches in the wind, not the noise of the rushing torrents when a thaw commences, not the roar of distant thunder, or of the neighbouring waterfall,—but the alarming clang of the enemy’s approach to plunder and destroy.

No. 219 is attributed, the Editor knows not with what truth, to the celebrated Miss Flora M<sup>r</sup>. Donald, on bidding adieu to Prince Charles. There is a degree of virtue, highly honourable to the national character for sincerity and integrity, perceptible in the universal disregard of the high rewards offered for delivering up the Prince.

No. 220.—This air is furnished with Gaelic verses, giving a ludicrous account of all the eccentricities of female dress. It makes an admirable medley with No. 223.

No. 221 was a special favourite with the gentlemen mentioned in the Prospectus, and which they were very fond of retailing; for none could better expatiate on ‘the ancient sports of the glen’ than they, who, as genuine sportsmen, so frequently enjoyed these invigorating exercises.

No. 222.—This relates to an occurrence mentioned in the Culloden papers, of Lord Lovat having employed a banditti from the Editor’s native district, to seize the Lord President Forbes’s person.

No. 223.—This is the air of one of the favourite sprightly songs of Mr. Fraser of Culduthel, so often named. It would have been sooner noticed, were it not for the difficulty of finding melodies suited to this uncommon key. It makes an admirable medley with No. 217.

No. 224 commemorates a curious fact, that, little more than 50 years ago, there was no shepherd in the Highlands of Scotland, while, antecedent to that period, the whole care of the flocks devolved on a shepherdess, generally a girl in her teens, a period when love flutters round the heart, and may account, in part, for the number of love songs which are to be found of a pastoral turn, in all ages,—while the occupations of people more advanced in life give less scope for them.

No. 225.—The chorus of this air, and its name, are well known to allude to the rising of the year 1715; but the bacchanalian song attached to it is in compliment to Allan Macdonald of Clanranald, slyly instigating him and his followers to rise in what they called ‘the rightful cause.’ It is extraordinary to find that this little ancient air embraces the subject of two favourite Scots tunes, which seem to have been built upon it, viz. ‘O’er the Muir among the Heather,’ and ‘Peggy, now the King’s come,’—while the original, in the Highlands, is in as great request as ever.

No. 226.—As to this air having more claim to antiquity than ‘Kind Robin loo’es me,’ the Editor would be apt to doubt. The sentiments conveyed by the words of John Macmurdo, or Mac-Rae of Kintail, formerly mentioned as having emigrated,



most feelingly point out the proper resources of the mind, in bearing the adversities of life.

No. 227.—There are verses sung to this air, attributed to the same individual, giving a curious account of the various obstacles which stood in the way of his entering into the matrimonial state, and cautioning the girl he had in view from rashly listening to inconsiderate or delusive addresses, which he minutely pictures to her. There is a Scots air, called ‘Mount your baggage,’ evidently built upon this melody, which will be found quite inferior to this little plaintive air.

No. 228.—This air has various sets of Gaelic verses to it. Those sung by the Editor’s progenitor, referred to the melancholy reflections of a deluded and forsaken female. There are verses entirely different, and a different set of the air, in Albyn’s Anthology.

No. 229.—The verses to this air contain the representation of that sting which a reflecting mind must feel, when either habitually addicted, or casually ensnared into a course of dissipation and expence, prejudicial to the interests of his family. Malcolm of the Glen had an only daughter, courted by many, and forsaken by an equal number. In moralizing over his glass, to which he was, it would appear, addicted, he at length discovers the fault his own, from a supposition that his purse was exhausted. He then reveals, for her advantage, what he has to spare, and bestows due praise on her beauty, and the propriety of her conduct, giving a hearty rub to those who think themselves more rich and more prudent, who nevertheless will have remaining to bear their expences to the other world no more than Malcolm of the Glen.

No. 230.—Is an effort of the Editor’s to express his thanks for an aid to this work, which he cannot duly appreciate. It makes an excellent medley with No. 182.

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Finally, as there is, in most National Airs, an association of Incident with the Melody, whereby the reflections of the mind upon the Incident, greatly tend to aid the performer in giving the Melody its characteristic Expression,—therefore, to impress the mind, both of the Performer and of the Poet, with this association, and with the peculiar Character of these Melodies, so as to produce their genuine effect, and stamp their Authenticity, the Editor has subjected himself to, perhaps, a charge of egotism, almost unavoidable, in these Notes, and only pardonable from the purity of his motives. Were not this the case, the present Volume would not have increased from 80 folio pages to nearly 120, being almost one half more, and that without any increase of price for the first Impression, from the hands of the Editor.

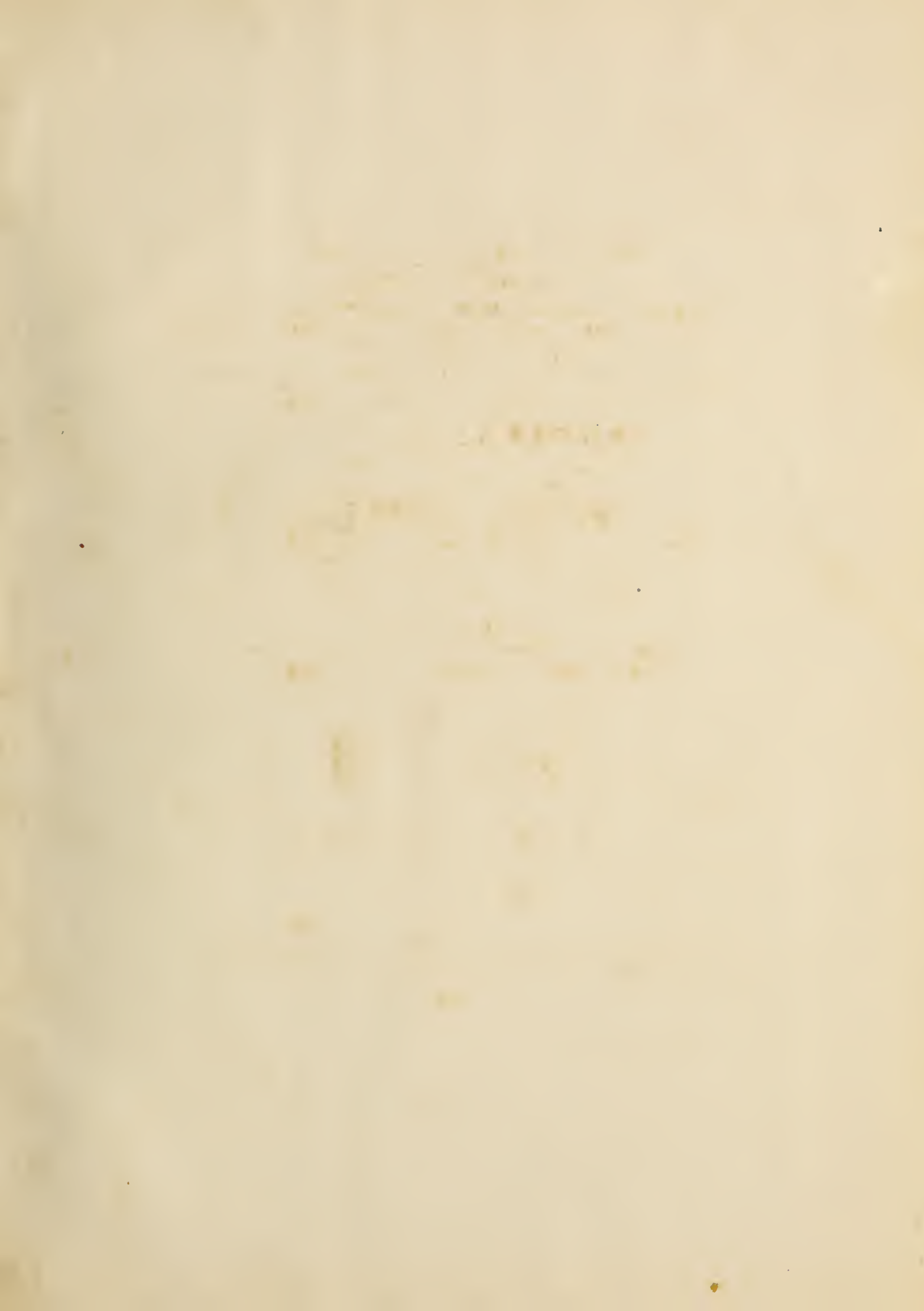
If he has, however, satisfied the Public Expectation, and implemented the professions held out by him, and which stare him in every copy of the Work, he entertains a hope that their Countenance and Patronage will compensate for the necessary expence of getting up a Work of such extent, in a style which, he trusts, will merit their Approbation.

FINIS.























*Tha mi tinn leis a Ghoul. "The Languor of Love."* 11.

\* N<sup>o</sup>. 1.

Slow & Tender p. cres. f p

This musical score is for a piece titled "Tha mi tinn leis a Ghoul. 'The Languor of Love.'" It is marked as No. 1 and is in the key of D major (two sharps) and common time (C). The tempo and mood are "Slow & Tender". The score consists of four systems of grand staves, each with a treble and bass clef. The first system includes dynamic markings of piano (p), crescendo (cres.), forte (f), and piano (p). The second system also includes p, f, and p. The third system includes p and cres. The fourth system includes f, p, retard., and f. The piece concludes with a double bar line.

**Eiridh na Finnacha' Gaelach.**

"The Rebel War Song"

\* 2.

Bold Troop time f p

ff p cres.

p ff

This musical score is for a piece titled "Eiridh na Finnacha' Gaelach. 'The Rebel War Song'". It is marked as No. 2 and is in the key of D major (two sharps) and common time (C). The tempo is "Bold Troop time". The score consists of three systems of grand staves, each with a treble and bass clef. The first system includes dynamic markings of forte (f) and piano (p). The second system includes fortissimo (ff), piano (p), and crescendo (cres.). The third system includes piano (p) and fortissimo (ff). The piece concludes with a double bar line.

The Airs marked thus \* have Notes relating to them in the Appendix, to which the Numbers will lead.



## Mari nighean Dheorsa.

"Grant of Sheuglies contest betwixt his Violin, Pipe &amp; Harp?"

\* 3. Very Slow. *p.* *cres.*

## Soruidh slan don aileagan.

"Farewell darling Youth?"

\* 4. Very Slow. *p.* Exp:

## N' Comun Rioghail Gaelach.

"The Highland Society of Scotland?"

\* 5. Slow Strathspey Style.

rather an Association of the 1745.



Violin  
Voice

*P*

*f* *Exp.*

Soridh leis an t'seann'bhlian'.

"Hugmanay, or Adieu to the Auld Year?"

\* 6. Strathspey & Song.

*hr.*

A bhanais Iortach.

"The St Kilda Wedding?"

\* 7. Dance & Song.

*hr.*

*hr.*

*hr.*



## Blar Leine.

"The Battle of Kinloch Lochy?"

\* 8. Very Slow & Soft. *p.* *cres.* *cres.*

Musical score for 'The Battle of Kinloch Lochy?' in 3/4 time, key of B-flat major. The piece is marked 'Very Slow & Soft' and 'p' (piano). It features a piano introduction with a crescendo and a repeat sign.

*p* *cres.*

Continuation of the musical score for 'The Battle of Kinloch Lochy?'. It includes a piano introduction with a crescendo and a repeat sign.

## Giullan nam bo.

"The Cow Boy?"

\* 9. Slow with Expression. *p*

Musical score for 'The Cow Boy?' in 6/8 time, key of B-flat major. The piece is marked 'Slow with Expression' and 'p' (piano). It features a piano introduction with a crescendo and a repeat sign.

*p* *cres.* *p* *Exp.*

Continuation of the musical score for 'The Cow Boy?'. It includes a piano introduction with a crescendo and a repeat sign.

## Siubhal án t'sneachd tra oiche?

"The Traveller benighted in snow."

\* 10. Moderate. *p*

Musical score for 'The Traveller benighted in snow.' in 9/8 time, key of B-flat major. The piece is marked 'Moderate' and 'p' (piano). It features a piano introduction with a crescendo and a repeat sign.

*f* *p*

Continuation of the musical score for 'The Traveller benighted in snow.'. It includes a piano introduction with a crescendo and a repeat sign.

*f* *Exp.*

Continuation of the musical score for 'The Traveller benighted in snow.'. It includes a piano introduction with a crescendo and a repeat sign.



## An Dileacdhán.

"The Orphan?"

\* 11

Very Slow & Expressive. *p*

*p. cres.*

*p*

*p. cres.*

*p*

Exp.

## Loch Ruadhan.

"Loch Ruthven?"

\* 12

Strathspey Style.

## N'aoiche roidh na phosadh.

"The feet Washing?"

\* 13

Dance & Song.



## Nial Brodchair.

"Glengarries Foxhunter?"

\* 14. *Slowly & Distinctly. p* *cres.* *Exp.*

Musical score for Nial Brodchair, "Glengarries Foxhunter?". The piece is in 6/8 time, key of B-flat major. It features a piano introduction marked "Slowly & Distinctly. p" with a crescendo leading to an "Exp." (explosive) section. The melody is characterized by frequent grace notes (hr) and a lively, rhythmic pattern.

*p* *cres.*

Continuation of the musical score for Nial Brodchair, "Glengarries Foxhunter?". The piece continues with a piano introduction marked "p" and a crescendo, maintaining the lively, rhythmic pattern with frequent grace notes.

## Caistal Dunrobbain.

"Dunrobin Castle?"

\* 15. *Slow Strathspey Time.*

Musical score for Caistal Dunrobbain, "Dunrobin Castle?". The piece is in 6/8 time, key of B-flat major. It is marked "Slow Strathspey Time." and features a piano introduction with a steady, rhythmic pattern and frequent grace notes.

Continuation of the musical score for Caistal Dunrobbain, "Dunrobin Castle?". The piece continues with a steady, rhythmic pattern and frequent grace notes, maintaining the "Slow Strathspey Time" tempo.

## Bruachan Loch Neish.

"The Banks of Loch Ness?"

\* 16. *Strathspey & Song* *Slow & Emphatic.*

Musical score for Bruachan Loch Neish, "The Banks of Loch Ness?". The piece is in 6/8 time, key of B-flat major. It is marked "Strathspey & Song" and "Slow & Emphatic." and features a piano introduction with a steady, rhythmic pattern and frequent grace notes.

*cres.* *f* *p. Exp.* *> > >*

Continuation of the musical score for Bruachan Loch Neish, "The Banks of Loch Ness?". The piece continues with a piano introduction marked "cres." leading to a "f" (forte) section, followed by a "p. Exp." (piano explosive) section with accents.

## 17. Port na Fainne.

"The wedding Ring?" or M<sup>rs</sup> Nicol's Fancy.

*Dance & Song.*

Musical score for Port na Fainne, "The wedding Ring?" or M<sup>rs</sup> Nicol's Fancy. The piece is in 6/8 time, key of B-flat major. It is marked "Dance & Song." and features a piano introduction with a steady, rhythmic pattern and frequent grace notes.



## Do chinneadh bhi gun cheann.

"The Cheiftains Lament"

\* 18. Solemnly Slow. *p*

The musical notation for 'The Cheiftains Lament' is written in a grand staff with two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is marked with 'hr' (harmonic) and 'cres.' (crescendo). The bass line is marked with 'dim.' (diminuendo).

The High Octave may be agreeably introduced throughout this tune.

The second system of musical notation for 'The Cheiftains Lament' continues the melody and bass line, featuring 'hr' (harmonic) and 'dim.' (diminuendo) markings.

## Choara chrom.

"The Ewie wi' the crooked Horn"

Dancing Sett.

\* 19. Strathspey hitherto imperfectly known.

The musical notation for 'The Ewie wi' the crooked Horn' is written in a grand staff with two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is marked with 'hr' (harmonic). The bass line is marked with 'dim.' (diminuendo).

The second system of musical notation for 'The Ewie wi' the crooked Horn' continues the melody and bass line, featuring 'hr' (harmonic) and 'dim.' (diminuendo) markings.

## Bualidh mi u an sa cheann.

"I'll break your head for you" Skye Dance.

\* 20. Dance & Song.

The musical notation for 'I'll break your head for you' is written in a grand staff with two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is marked with 'hr' (harmonic). The bass line is marked with 'dim.' (diminuendo).

The second system of musical notation for 'I'll break your head for you' continues the melody and bass line, featuring 'hr' (harmonic) and 'dim.' (diminuendo) markings.

## Tha Nighean aig a bhrebadair.

"The Weaver has a Daughter"

\* 21. Slow & Pointed Strathspey Style.

The musical notation for 'The Weaver has a Daughter' is written in a grand staff with two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is marked with 'hr' (harmonic). The bass line is marked with 'dim.' (diminuendo).



## Cro nan Gobhar.

"The Goat Penn?"

\* 22. *Slow if Sung, Quick if Danced.*

## Mac Aoidh.

"Lord Reay?"

\* 23. *Solemnly Slow, p.*

## Rob Down.

"Rob Down the Poet?"

\* 24. *Moderate, p*



Sud an gleann sa m' bi na feidh.

"The Forest where the Deer resort?"

\* 25. Strathspey & Song.

Callum Fiodhdair.

or "The Kilchattan Wedding?"

\* 26. Dance & Song.

Dan Ossian.

"Fingalian Air?"

Communicated by Sir John Sinclair Bart

\* 27. Very Slow.

The high Octave may be introduced with good effect here.



## Fonn lionarachd do bhriarabh Ossian.

"Another Air to which Ossian is recited?"

\* 28

Very Slow & Solemn. *p.* > > > > *p* *cres.*

This musical score is for a piece in 6/8 time, marked 'Very Slow & Solemn'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff includes several measures with a fermata and a half rest (hr). The bass staff provides a harmonic accompaniment. Dynamic markings include piano (p) and crescendo (cres.).

*hr* *hr* *hr* *hr* *hr* *hr*

*Exp. p.* > > > >

This block continues the musical score from the previous system. It maintains the same key signature and tempo. The melody continues with half rests (hr) and a fermata. The bass staff continues with its accompaniment. A dynamic marking of 'Exp. p.' (expressive piano) is present.

## Mac mhic Alastair.

or "Glengarry?"

\* 29

Strathspey Style.

This musical score is for a piece in 6/8 time, marked 'Strathspey Style'. It features a treble and bass staff with a key signature of two sharps. The melody in the treble staff is characterized by a series of eighth-note patterns. The bass staff provides a simple harmonic accompaniment.

*hr* *hr* *hr* *hr* *hr* *hr*

This block continues the musical score for 'Mac mhic Alastair'. It shows the continuation of the eighth-note melody in the treble staff and the accompaniment in the bass staff.

*hr* *hr* *hr* *hr* *hr* *hr*

This block continues the musical score for 'Mac mhic Alastair'. It shows the continuation of the eighth-note melody in the treble staff and the accompaniment in the bass staff.

## Anna thug mi gradh dhuit.

"Anny is my darling?"

30

Dance & Song.

This musical score is for a piece in 6/8 time, marked 'Dance & Song'. It features a treble and bass staff with a key signature of two sharps. The melody in the treble staff includes a series of eighth-note patterns. The bass staff provides a simple harmonic accompaniment.

*hr* *hr* *hr* *hr* *hr* *hr*

This block continues the musical score for 'Anna thug mi gradh dhuit'. It shows the continuation of the eighth-note melody in the treble staff and the accompaniment in the bass staff.



## Cheapuich na fasoch.

"Keppoch desolate?" Very Old.

\* 31. *Slow & Pathetic. p*

## Caistal Inn'rara.

"Inveraray Castle?"

\* 32. *Srathspey Style.*

## Am Botal dudh s'an sleiga chreachun.

"The Dram Shell?"

\* 33. *Dance & Song.*



## Tha' mi mo chadal.

"I am asleep?"

Antient simple Set.

\* 34. *Slow & Soft, p.* *p. cres.*

Musical score for 'Tha' mi mo chadal.' in 3/4 time, key of B-flat major. The score is marked 'Slow & Soft, p.' and 'p. cres.' (piano crescendo). It features a treble and bass staff with various musical notations including slurs, ties, and dynamic markings. The piece is identified as an 'Antient simple Set'.

*Exp.* *dim.* *hr*

Continuation of the musical score for 'Tha' mi mo chadal.' in 3/4 time, key of B-flat major. The score includes dynamic markings 'Exp.' (crescendo) and 'dim.' (diminuendo), and a 'hr' (harmonic) marking. The piece concludes with a double bar line.

## Braigh Bha'n'hh.

"The Highlands of Banffshire?"

\* 35. *Strathspey Style.* *hr*

Musical score for 'Braigh Bha'n'hh.' in 3/4 time, key of B-flat major. The score is marked 'Strathspey Style.' and 'hr' (harmonic). It features a treble and bass staff with various musical notations including slurs, ties, and dynamic markings. The piece is identified as 'The Highlands of Banffshire?'.

*hr*

Continuation of the musical score for 'Braigh Bha'n'hh.' in 3/4 time, key of B-flat major. The score includes a 'hr' (harmonic) marking. The piece concludes with a double bar line.

## A Chrìodhalachd.

"The Merry Making?"

36. *Dance & Song.* *hr*

Musical score for 'A Chrìodhalachd.' in 3/4 time, key of B-flat major. The score is marked 'Dance & Song.' and 'hr' (harmonic). It features a treble and bass staff with various musical notations including slurs, ties, and dynamic markings. The piece is identified as 'The Merry Making?'.

*hr* 1 2

Continuation of the musical score for 'A Chrìodhalachd.' in 3/4 time, key of B-flat major. The score includes a 'hr' (harmonic) marking and first/second endings (1 and 2). The piece concludes with a double bar line.

This Bass will chord in pairs if the Performer chuses.

Continuation of the musical score for 'A Chrìodhalachd.' in 3/4 time, key of B-flat major. The score includes a 'hr' (harmonic) marking. The piece concludes with a double bar line.



An tallamh bu gna do Mhac Leoid. "The Inheritance of the Laird of M<sup>c</sup> Leod."

\* 37. *Slow & Pathetic. p* *cres.* *hr* *p*

*cres.* *cho*

*p* *cres.* *cho*

*cres* *p Exp.* *hr*

Aridh na m' badan.

"The Glen of Copsewood?"

\* 38. *Slow & Pointedly. p* *p*

*dim.* *p.cres.* *hr* *hr* *hr*

*1* *2*



Nt' aparan goirid.

## “Short Apron”

Antient Simple Sett.

\* 39. *Slow. p* *cres.* *dim.* *cres.* *p* *cres.* *dim.* *Exp.* *hr*

Bhlian ur.

"New Year's Day."

\* 40. Strathspey & Song.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked with a star and the number 40. The title 'Strathspey & Song.' is written below the first staff. The music is in 2/4 time. The first system ends with a double bar line. The second system begins with a repeat sign. The third system ends with a double bar line. The score includes various musical notations such as notes, rests, and accidentals.



Nach beir u air a bhan mhearlach.

"Catch &amp; Kiss the Romp?"

\* 41. Dance & Song.

Comma leam fein a Ministair.

"What care I for the Minister?"

\* 42. Moderate Jigg & Song. *p*

Taiggais agus dealg innt.

"The Haggis?"

\* 43. Dance & Song.



## Braigh Lochial.

"The Braes of Locheal?"

\*44.

Very Slow & Soft. *p*

cres.

*p. cres.*

## Iomradh eidar Ila s Uist.

"Rowing from Isla to Uist?"

\*45.

Moderate. *p*

cres

## Nian down an t' Sugridh.

"Maiden fond of Mirth?"

\*46.

Moderately Slow. *p*

cres



## Mari bhan ogg.

"Mary young and fair?"

\*47. Very Slow & Tender. *p* *cres.*

Musical score for 'Mari bhan ogg.' in 6/8 time. The piece is marked 'Very Slow & Tender' and begins with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The score includes a crescendo (*cres.*) marking.

*f* *dim* *p* *p*

Continuation of the musical score for 'Mari bhan ogg.' The dynamics include *f* (forte), *dim* (diminuendo), and *p* (piano).

*dim* *hr* *hr* *hr*

Continuation of the musical score for 'Mari bhan ogg.' The dynamics include *dim* (diminuendo) and *hr* (harmonic).

## Nian Boddach an Roainaitin.

"Rinettans Daughter?"

\*48. Strathspey & Song. *hr* *hr* *hr* *hr* *hr* *hr*

Musical score for 'Nian Boddach an Roainaitin.' in C major, 2/4 time. The piece is marked 'Strathspey & Song'. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes several harmonic (*hr*) markings.

*hr* *hr* *hr*

Continuation of the musical score for 'Nian Boddach an Roainaitin.' The dynamics include *hr* (harmonic).

## Feadan glana Phiobair.

"The Pipe Slang?"

\*49. Dance & Song. *hr* *hr*

Musical score for 'Feadan glana Phiobair.' in C major, 2/4 time. The piece is marked 'Dance & Song'. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes several harmonic (*hr*) markings.

*hr* *hr* *hr*

Continuation of the musical score for 'Feadan glana Phiobair.' The dynamics include *hr* (harmonic).



## Ian an Ciobair.

"John the Shepherd of Glengarry?"

\* 50. Moderate & Pointed. *p* *cres.* *p*

## Caistal Urchudain.

"Urquhart Castle?"

\* 51. Strathspey Style.

## Mnàdhan troddach Obair thairbh.

"The scolding wives of Abertarff?"

\* 52. Dance & Song.



## Nian doun a buain nan dearcag.

"The Maid of Sutherland?"

\* 53. Moderately Slow *p* *cres.* *p* *cres.* *p* *cres.*

Handwritten musical score for 'The Maid of Sutherland'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music is in common time (C). The tempo is 'Moderately Slow'. The dynamics are marked as *p* (piano), *cres.* (crescendo), and *p* (piano). There are also markings for *hr* (harmonic) on the upper staff.

Continuation of the musical score for 'The Maid of Sutherland'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in common time. The dynamics are marked as *p* (piano), *cres.* (crescendo), *p* (piano), *Exp.* (explosive), and *cres.* (crescendo). There are also markings for *hr* (harmonic) on the upper staff.

## Bodhan aridh m' braigh Rannoch.

"The Shealling in the Braes of Rannoch?"

\* 54. Solemn. *p* *cres.* *f*

Handwritten musical score for 'The Shealling in the Braes of Rannoch'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The tempo is 'Solemn'. The dynamics are marked as *p* (piano), *cres.* (crescendo), and *f* (forte).

Continuation of the musical score for 'The Shealling in the Braes of Rannoch'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The dynamics are marked as *p* (piano), *dim.* (diminuendo), *p* (piano), and *cres.* (crescendo).

Continuation of the musical score for 'The Shealling in the Braes of Rannoch'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The dynamics are marked as *f* (forte) and *p dim.* (piano diminuendo).

## Bhannarach dhonn a chruidh.

"The Dairy Maid?"

\* 55. Slow & Tender. *p* *p* *cres.*

Handwritten musical score for 'The Dairy Maid'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/8 time. The tempo is 'Slow & Tender'. The dynamics are marked as *p* (piano), *p* (piano), and *cres.* (crescendo). There are also markings for *hr* (harmonic) on the upper staff.

Continuation of the musical score for 'The Dairy Maid'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/8 time. The dynamics are marked as *dim.* (diminuendo), *cres.* (crescendo), and *p* (piano). There are also markings for *1* and *2* on the upper staff.



## Laoidh an t'Slanuidhfear.

"Hymn to the Saviour?"

\* 56. Solemnly Slow. *p*

## Murt Ghlinn-comhain.

"The Massacre of Glenco?"

\* 57. Slow & Plaintive. *p*

## Mo Leannan faluich.

"My Love in Secret?"

\* 58. Moderately & Emphatically. *p. cres.*



Mac S'himi mor a basacha.

"Lord Lovat Beheaded".

31

\* 59. Solemnly Slow . *p* *cres.*

Dimolladh an Uisgebheadha.

"In dispraise of Whisky".

\* 60. Very Slow . *p* *cres.* *dim.*

\* Cia mar a s urra' sinn fuirach o'n Dram. \* "How shall we abstain from Whisky".

\* 61. Moderately but Expressively . *p* *cres* *P*

\*The Editor has great pleasure in asserting his Countrys claim to this Melody lately introduced as Irish, under the name of the Legacy and, supposed new, Whereas it has been current in the North for Sixty Years as the Composition of John M<sup>c</sup> Murdo of Kintail, since emigrated to America.



S'tu mo luaidh na' m faidhean u.

"My favorite if I could get thee?"

\* 62. *Very Slow with Expression.*

Throid mo bhean is throid i rium.

"My Wife has Scolded me?"

\* 63. *Slow.*

Tein aighair air gach beann dhiubh.

"The Bonfire?"

\* 64. *Strathspey Style.*



# Nian Tormaid.

"Macleods Daughter"

33

\* 65. Very Slow .p      cres.      f      > > > <

hr p p cres dim > > >

hr cres dim P cres

f > > > < p f

hr > p retard. pp < < < > > >

Ghilleadh dhuinn s' toil leam u.

"Laddie I Esteem you?"

\* 66. Slow & Tender .p      cres.      f      p      cres

hr f pp f



## Mo Dhuchas.

"The spot where my Forefathers dwelt"

\* 67. *Slow Strathspey Style. p*

## Thuir MacShimi n' oighreachd.

"Lovats Restoration?"

\* 68. *Strathspey Style.*



Mac a Bhailia Uist.

"The Darling of the Uist Lasses."

35

\* 69.

Dance & Song.

An gilleadh dudh ciar dhudh.

"The Jet black haired youth."

\* 70.

Slow & Tender. *p*

*cres*

Cho?

Cho?



## M' baile m' beil mo leannan fein.

"The hamlet where my lover dwells?"

\* 71. *Slow & Expressive. p*

## Madhair Spea.

"The Source of Spey?"

\* 72. *Strathspey Style.*

## Crodh laoidh na'm bodach.

"The (Sprath) or Plunder of the Lowlands now graze in the glens."

\* 73. *Slow & Plaintive, p*



An fhir'ghruaig.

"The Pirriwig".

37

\*74.

Sprightly Dance & Song.

Musical score for 'The Pirriwig'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system is marked with a star and the number 74, and the tempo is 'Sprightly Dance &amp; Song'. The melody in the treble staff is lively, with many eighth and sixteenth notes. The bass staff provides a steady accompaniment. There are 'hr' markings above the treble staff in the first, third, and fourth systems, indicating a repeat or a specific rhythmic pattern. The piece ends with a double bar line and repeat dots.

S' beag mo shund ris a chadal.

"Small is my Inclination to Sleep".

\*75.

Slow & Plaintive. *p.*

cres.

*f*

dim.

Musical score for 'Small is my Inclination to Sleep'. It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system is marked with a star and the number 75, and the tempo is 'Slow & Plaintive. p.'. The melody in the treble staff is more melodic and slower than the first piece. The bass staff provides a simple accompaniment. There are 'hr' markings above the treble staff in the first, second, and third systems. The piece ends with a double bar line and repeat dots. Dynamics include *p.*, *cres.*, *f*, and *dim.*.



## Roderich Dhu.

"The Clanalpin Cheif"

\* 76. *Slowly & Pompously .f*

The first system of music for 'Roderich Dhu.' is marked with a piano (p) dynamic and a tempo of 'Slowly & Pompously'. It features a treble and bass staff with various musical notations including slurs, ties, and a fermata. The key signature has one flat (B-flat).

The second system of music continues the piece. It includes a treble and bass staff with musical notations such as slurs, ties, and a fermata. The key signature remains one flat.

The third system of music continues the piece. It includes a treble and bass staff with musical notations such as slurs, ties, and a fermata. The key signature remains one flat.

The fourth system of music continues the piece. It includes a treble and bass staff with musical notations such as slurs, ties, and a fermata. The key signature remains one flat.

## Bochuidhar.

"Balquhiddar"

As performed by Major Logan.

\* 77. *Slow & Tender .p*

The first system of music for 'Bochuidhar.' is marked with a piano (p) dynamic and a tempo of 'Slow & Tender'. It features a treble and bass staff with various musical notations including slurs, ties, and a fermata. The key signature has one flat (B-flat).

The second system of music continues the piece. It includes a treble and bass staff with musical notations such as slurs, ties, and a fermata. The key signature remains one flat.

The third system of music continues the piece. It includes a treble and bass staff with musical notations such as slurs, ties, and a fermata. The key signature remains one flat.



Gu mo slan a chi mi mo challin dileas down. "Well may I behold my faithful brown hair'd Maid"

\* 78. Tender. *p* *cres* *p* *dim*

*p* *cres* *f* *dim*

Baba mo leaneabh.

"Ba\_ba my Baby"

\* 79. Slow. *p* The Expression of a Nurse who mourned her Imprudence. *cres*

*dim* *p* *cres*

Exp. *p.* *dim.*

Gilleann ban a mhuilfhear.

"Dunmacglass," or "Miller Lads"

\* 80. Strathspey Style.

*hr* 1 *hr* 2



## N' Troopa Ghaelach.

"The Highland Troop".

\* 81. Moderate *p* *cres* *f*

## Tighearna Glinnamoristoin.

"Glenmorriston?"

\* 82. Strathspey Style. *hr*



## Clach na cudain.

or "The Cross of Inverness."

\* 83. Sprightly Dance.

## Mo ghradh fódh leon.

"My Lover Wounded."

\* 84. Tender. *p*

## Creach na Ciadain.

"Any privation but this."

\* 85. Slow & Pathetic. *p*



## Smeorach Clann Donaill.

"The Minstrel of the Macdonalds?"

\* 86. Solemnly Slow .p

dim cres

hr p cres

f dim cres

p cres dim pp

cres dim

This musical score is for a piano piece in 3/4 time. It consists of six systems of music. The first system is marked 'Solemnly Slow .p' and includes a 'cres' (crescendo) marking. The second system has 'dim' (diminuendo) and 'cres' markings. The third system features 'hr' (half rest) markings above the treble staff and 'p' (piano) and 'cres' markings below. The fourth system is marked 'f' (forte) and includes 'dim' and 'cres' markings. The fifth system has 'p' (piano), 'cres', 'dim', and 'pp' (pianissimo) markings. The sixth system includes 'cres' and 'dim' markings. The piece concludes with a double bar line.

## Donacha Mac Shuine.

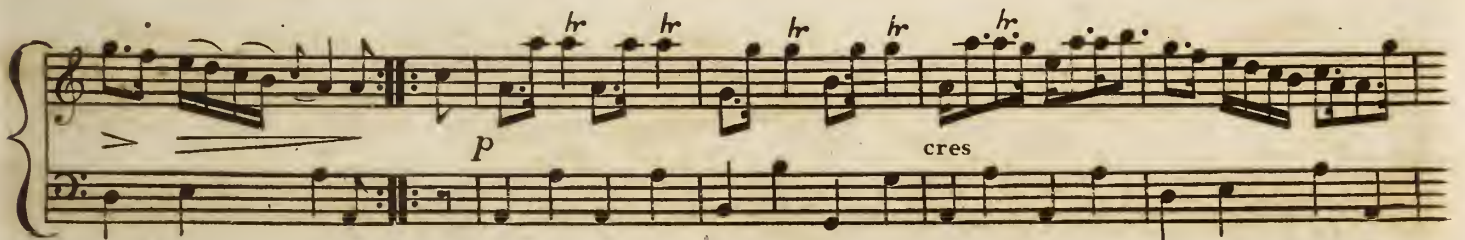
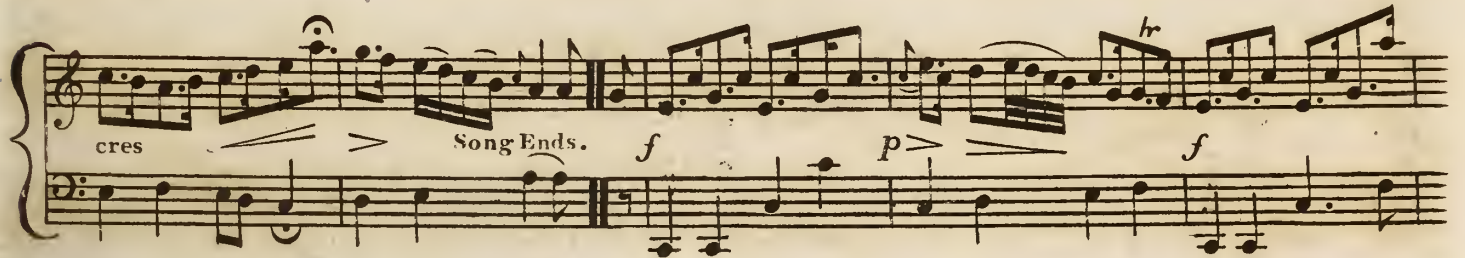
"Duncan Macqueen?"

\* 87. Slow Strathspey Style p

pp

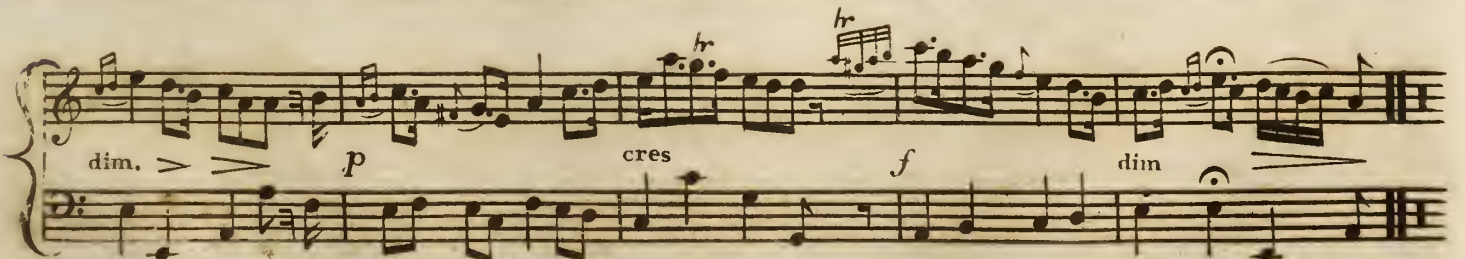
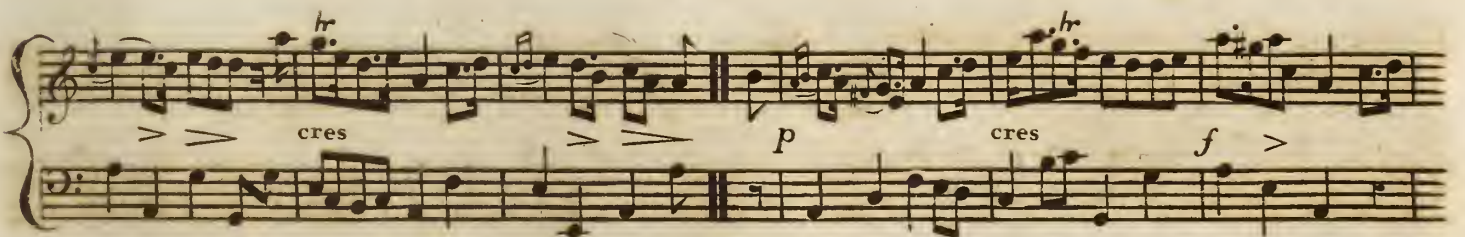
This musical score is for a piano piece in 2/4 time. It consists of one system of music. The piece is marked 'Slow Strathspey Style p'. It features several 'hr' (half rest) markings above the treble staff. The piece concludes with a double bar line.





Gur muladach a tha mi.

"How Melancholy am I?"





## Glean' mor na h' Albain.

"The Great Glen of Scotland"

\* 89. *Slow.* *p* *cres* *p* *cres*

*dim* *p* *cres*

*f* *p* *dim* *p*

*cres* *f* *p* *dim*

## An Cruineachadh iomlan ludhair.

"The General Gathering 1745"

\* 90. *Jig & Song.*



# An Toisheachd.

"Ferrintosh"

45

\* 91. Strathspey Style.

## Bean na bainnse.

"The Bedding of the Bride"

\* 92. Dance & Song.

## \* 93. Fallain gun di'hanig e?

"Safely Landed?"

Slow with Expression. *p* *cres* *p* *cres* *dim* *p* *cres*



## Se so marbh rann mo charaid.

"The Death of my Friend."

\* 94. *Slow with Expression* *p* *cres* *f*

*p* *pp* *cres* *dim* *P*

*cres* *f*

*f* *dim*

## An t'aisseadh do'n Eirin.

"Crossing to Ireland."

\* 95. *Moderately & Pointedly* *p* *cres* *f*

*p* *cres* *f*

*p* *cres* *dim*



Barbara Ni'mhic Pherson. "Bonny Barbara, M<sup>c</sup> Pherson?" Communicated by a Friend.

\* 96. *Very Slow & Plaintive.* *p* *pp* *cres* *hr*

*p* *pp* *cres* *f*

*p* *cres* *f* *hr*

*p* *f*

Och is ochan mo Charamh mar dheirich do Thearlach.

"Waes me for Charley?"

\* 97. *Slow & Plaintive.* *p* *cres* *p* *hr*

*p* *pp* *cres*

*f* *p*



## Tha m' aigne fodh ghruaim.

"This gloom on my soul?"

\*98. Very Slow. *p* *cres*

*p* *cres* *p* *dim*

## Bainnais Marc Hundfhuin.

"Huntlys Wedding Medley?"

\*99. Strathspey Style.

## Gu mo mear a charaid.

"Merry may the pair be?"

\*100. Sprightly Dance.



# Uaigh a Bhaird.

"The Poets Grave"

\* 101. Solemnly Slow. *p.* *cres*

*p* *cres*

# Coir a Mhoni.

"Corrymony?"

\* 102. Strathspey Style. *hr*

*hr*

*hr*

# Caisteal Dunidh.

"Beaufort Castle?"

\* 103. Dance & Song. *1* *2*

*hr*



## Fhir a bhata.

"The Boat of my Lover?"

\* 104. *Slow & Plaintive, p*

## Coileach an toabh Tuadh. "The Cock of the North"—an Honorary title of the D. of Gordon.

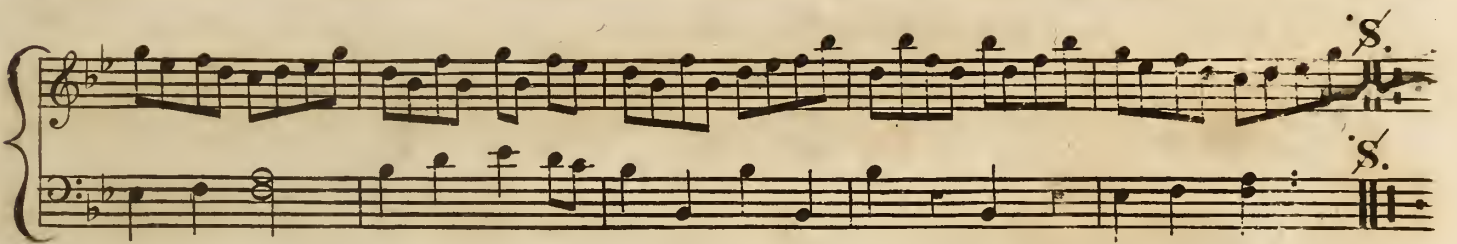
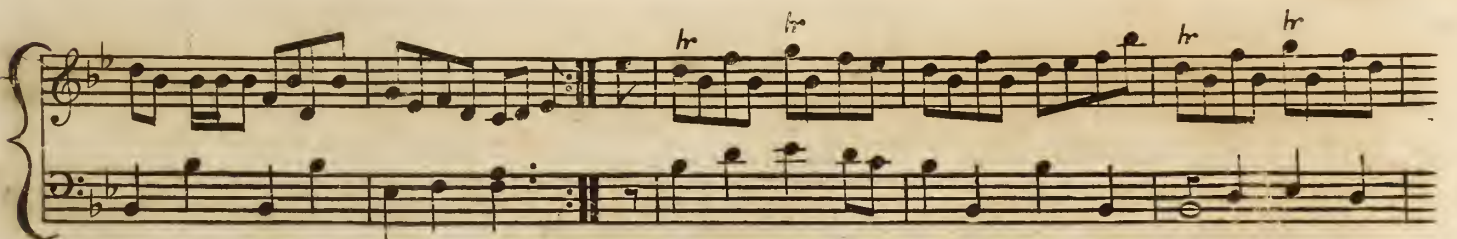
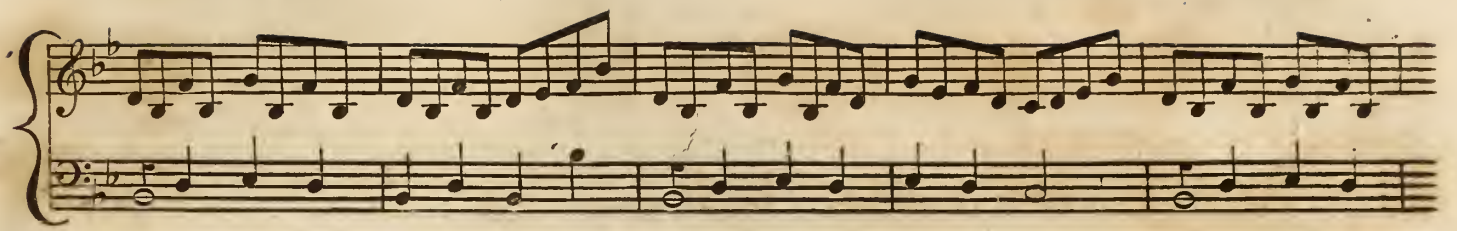
\* 105. *Strathspey Style.*

## Màrt do chro' a Mheinanich.

"Fair fa' the Minstrel?"

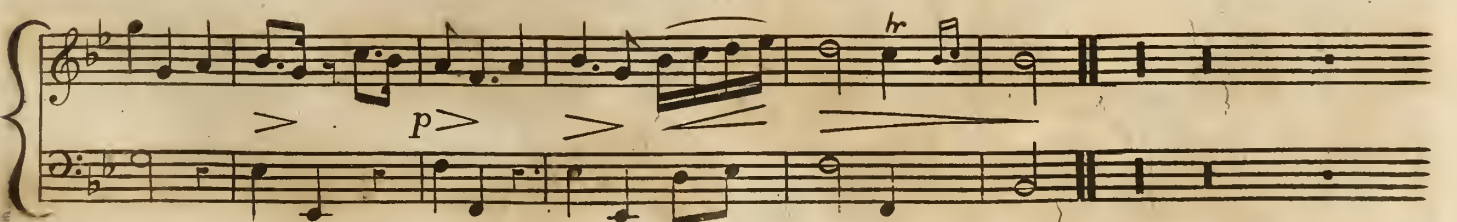
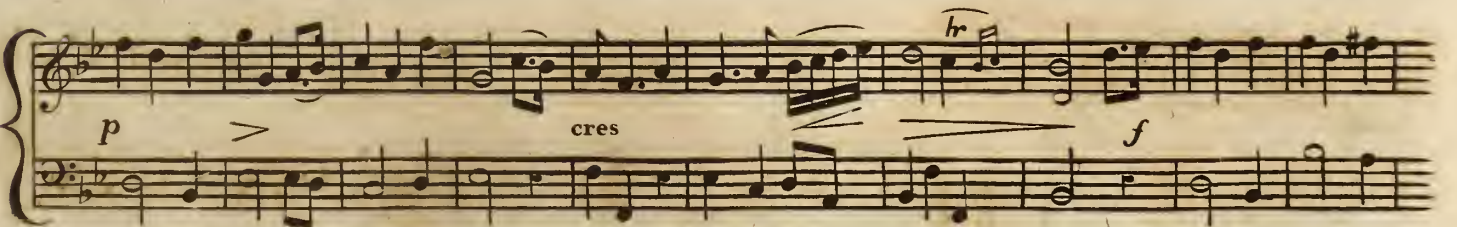
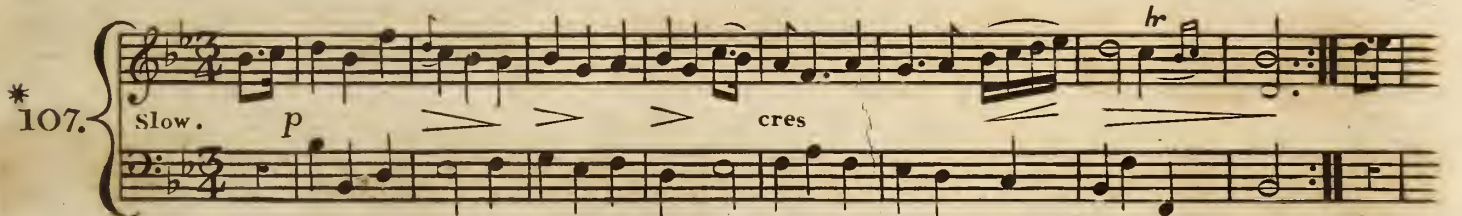
\* 106. *Dance & Song.*





An' Eacaig.

"The Sequestered Beauty?"





Eisd mo chailleag Eisd!

"Listen sweet girl listen"

\* 108. *Slow & Tender. p*

Deoch slaint an Righ.

"The Kings Health"

\* 109. *Slow. p*



Gu mo maidh a thig an crun dhuit a Thearluch oig. "Well may Charley wear the Crown?"

53

\* 110. Solemnly Slow. *p*

Mari bheadarach.

"Dawted Mary?"

\* 111. Dance, Sung with great humour.



## Cuir a ghaoildileas tharrum do la mh. "Place true Love thine arm around me."

\* 112.

Slow with Expression. *p. cres.*

This musical score is for a piano piece in G major, 6/8 time, consisting of 112 measures. The notation is arranged in seven systems, each with a grand staff (treble and bass clefs). The piece begins with a tempo and expression marking of 'Slow with Expression. p. cres.' and features a variety of musical ornaments and dynamics. Trills (marked 'tr') are used in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, and 111. Slurs are used to group notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, and 111. Accents are used in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, and 111. The dynamics range from piano (p) to forte (f), with a crescendo (cres.) marking in measure 1. The piece concludes with a final cadence in measure 112.



# Madain chiun Cheitain.

"Sweet May morning?"

55

\* 113.

Slow & Expressive.

# Mairard nighean Donaill.

"Margaret Macdonald?"

\* 114.

Slow, & Plaintive.

# Lachlain Dudh.

"Lachlan with the Jet black hair."

\* 115.

Slow. p



## Gun bhris mo chri o'n dhalbh u.

"My heart is broke since thy Departure?"

\* 116. *Slow & Pathetic. p* *cres* *p*

*p cres* *p* *retard*

*p cres* *p* *retard*

## S toil leam fein an Siosalach.

"The Chisholm?"

\* 117. *Strathspey Style.*

## Ceanrara.

"Kinrara?"

\* 118. *Dance & Song.*



Morag.

"Marion?"

\* 119.

Very Slow. *p*

*cres* *retard. f* *pp* *cres*

Ioman nan gamhna.

"Driving the Steers."

\* 120.

Slow. *p. cres.* *dim.* *p. cres.*

*pp* *p* *p*



A Bhean an taigh nach leig u steach am fear a tha air fogairt. "Goodwife admit the wanderer?"

\* 121. Moderate. *p* With an expression of hesitation and impatience. *cres.*

*pp* *p. cres.* *p*

*pp* *cres*

*f*

Nach bocdh a bhi fallach fodh chrag agus ghlean?  
gach moch agus anmoch s aid as ar ceidh.

"The Rebels in their Hiding Places?"

\* 122. Slow with Emphasis. *p* *cres* *p*

*p* *cres* *f*

*p* *cres* *f*



## Stradh Fargaic.

or "Strath Erick".

\* 123. Strathspey Style.

## Ceann an fheidh.

"The Fraser Arms".

\* 124. Dance & Song.

## Nach truadh mo chas.

"Hard is my fate."

\* 125. Slow & Plaintive.



**Gach tinneas ach goal.**

"Each Ailment but Love":

\* 126. *Slow & Pointed. p* *cres* *f*

A musical score for a piano piece, likely a variation of a waltz. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The music features a repeating melodic motif in the right hand, often beamed in groups of three notes, and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat signs. The tempo and dynamics are indicated as 'If Sung. p'.

A musical score for a piece titled "If Performed on an Instrument." The score is written on two staves. The top staff features a treble clef and contains a series of eighth and sixteenth notes, with three groups of three notes beamed together and marked with a "3" above them. The bottom staff features a bass clef and contains a series of eighth and sixteenth notes. The text "If Performed on an Instrument." is written between the staves, with a "p" (piano) marking above the first staff and a "cres" (crescendo) marking above the second staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a melody with various ornaments and a piano accompaniment with chords and arpeggios. The score includes dynamic markings such as *p* (piano) and *cres* (crescendo), and a hairpin symbol. The lyrics "The Rose Tree" are written below the voice staff.

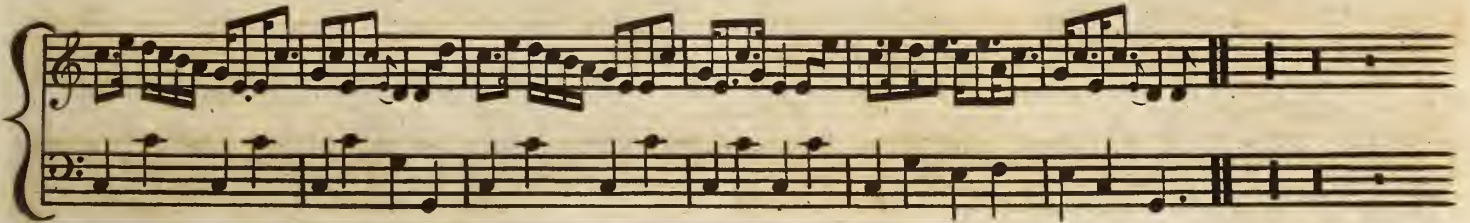
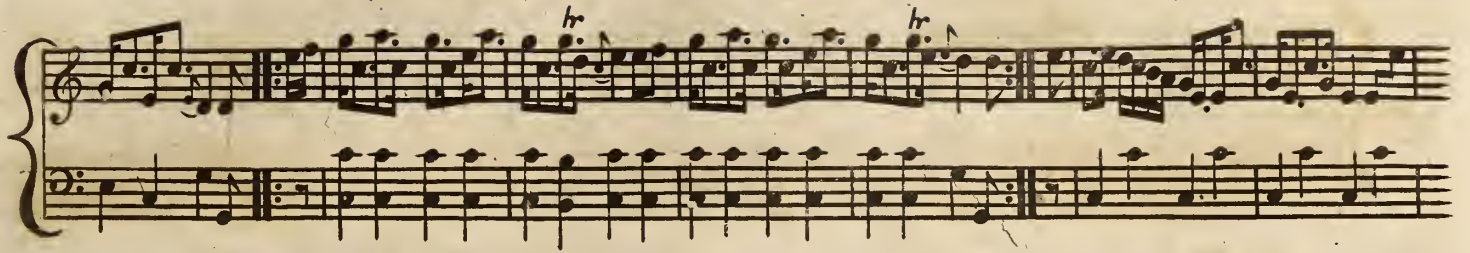
**Cuir a nall an eile ' bheag is cur a nall an armacdh. "Highland Dress & Armour?"**

\* 127. *Strathspey Style.*

The musical score for No. 127, 'Strathspey Style', is written in 2/4 time. The upper staff, in treble clef, features a melody with slurs and triplets. The lower staff, in bass clef, provides a bass line. The piece concludes with a double bar line and repeat dots.

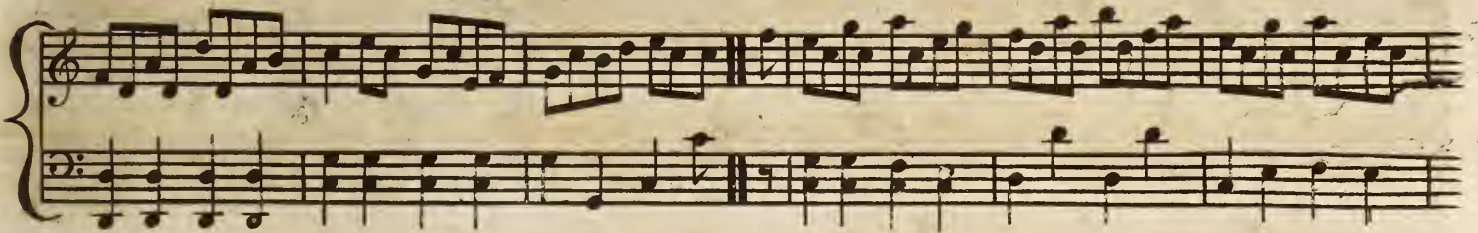
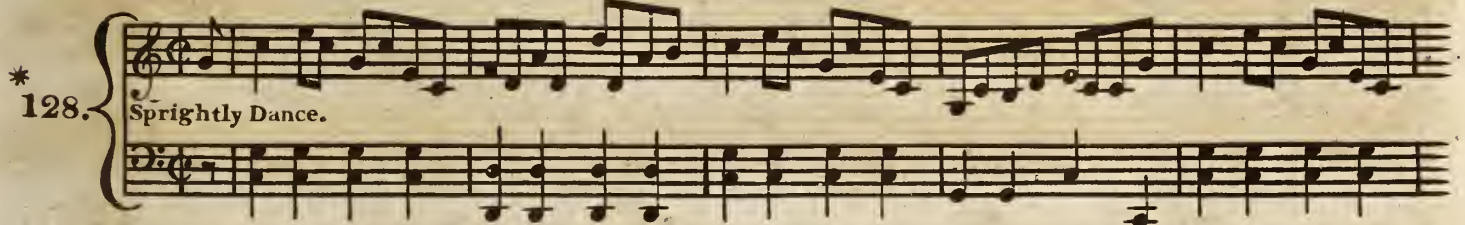
A handwritten musical score on aged, stained paper. The score is written on two staves, a treble staff (top) and a bass staff (bottom), both with a brace on the left. The notation is dense and complex, featuring many beamed sixteenth and thirty-second notes, particularly in the treble staff. There are numerous accidentals (sharps, flats, naturals) throughout the piece. The ink is dark brown, and the paper shows signs of age, including yellowing and some staining.





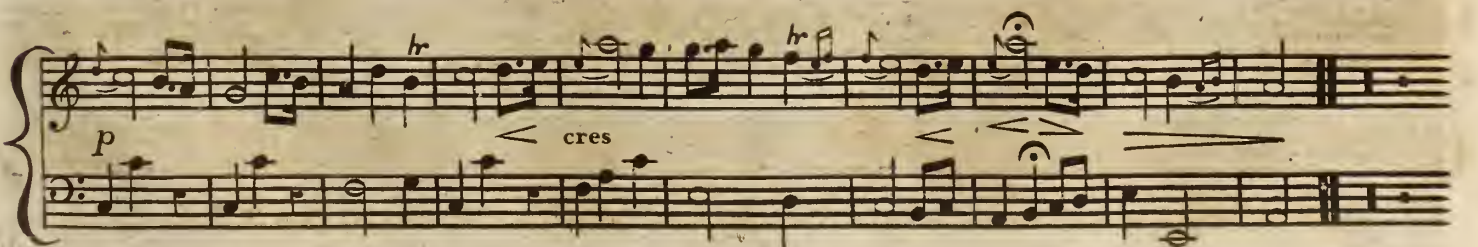
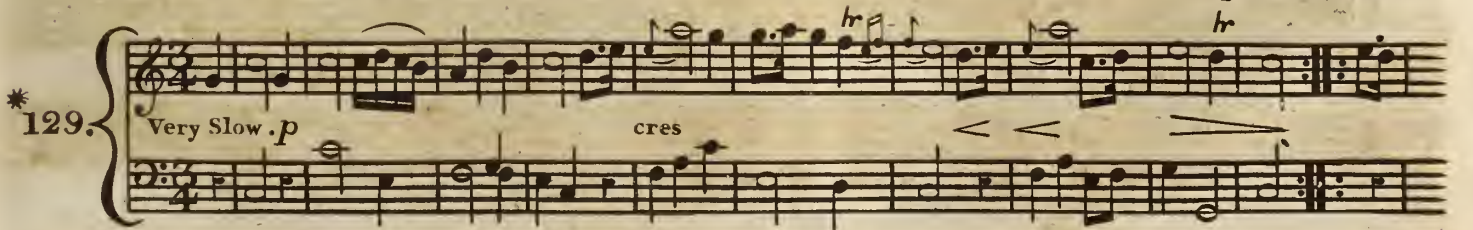
M'hoidh.

"Moyhall?"



Dan Feinne.

"Fingalian Air".





Deoch Slainnte do'n airmailt tha Flannriose sa Ceannas. "Round with a health to  
 "Glorious Wellington &c." as a Troop.

\* 130. Troop Time. *p* *f*

*f* *p*

*dim* *Exp.*

*hr* *f* *p* *f*

*P* *pp* *3*

*hr* *f*

*P* *hr*



## Morfhear Shimm'.

"Lord Lovats Welcome?"

\* 131. Strathspey & Song.

## Cailleagan a bhail mhoir.

"Inverness Lasses?"

\* 132. Sprightly Dance.

## Alastair m'ansachd.

"Sandy is my only Love?"

\* 133. Very Slow, *p*



## Helen Dudhglaiss.

"Helen Douglass" or "the Lady of the Lake".

\* 134. *Slow & Wildly expressive. p*

## Friomh is Croagh Tigh Challadair.\*

"The Hawthorn Tree of Cawdor".\*

\* 135. *Either very Slow or as a lively Strathspey.*

\*From a MS. of M<sup>r</sup> Campbell of Budyet, a century old. — Vide Appendix.



Se'n'Riogh a'tha aguin is fear linn.

"Wha'll be King but Charley?"

\* 136. *Moderate.*

N' dean u ruidh air falbh leam.

"Will you run awa' wi' me?"

\* 137. *Dance & Song.*



Ho ro mo nighean donn bhoidheach.

"My Bonny Brunette".

\* 138.

Moderate, *p*

Musical score for "My Bonny Brunette". The piece is in G major (one sharp) and 2/4 time. It consists of three systems of piano accompaniment. The first system is marked "Moderate, *p*" and includes dynamic markings *hr* and *p*. The second system includes a crescendo marking *p. cres.*. The third system is marked *Exp.* and includes a piano marking *p*. The melody is primarily in the right hand, featuring many eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Oh sé mo run an t' oigfhear.

"The Rover".

\* 139.

Strathspey Style.

Musical score for "The Rover". The piece is in G major (one sharp) and 2/4 time, performed in Strathspey Style. It consists of three systems of piano accompaniment. The first system includes a piano marking *p*. The second system includes a dynamic marking *hr*. The third system features triplets marked with a '3' in the right hand. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

As a thoiseach.

"Keep it up".

\* 140.

Dance &amp; Song.

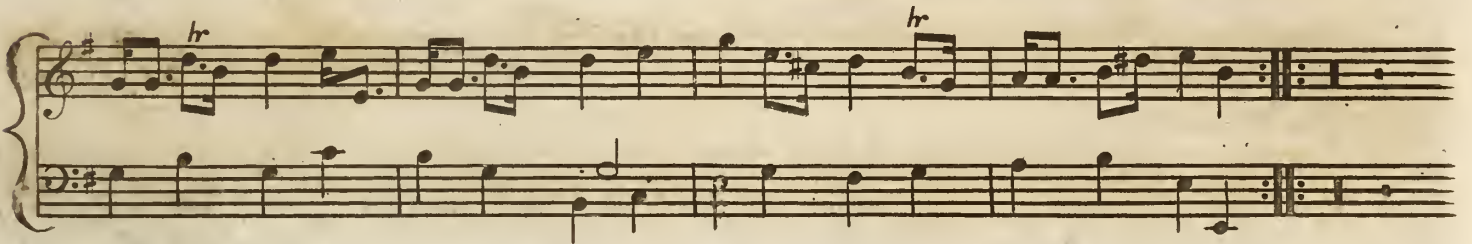
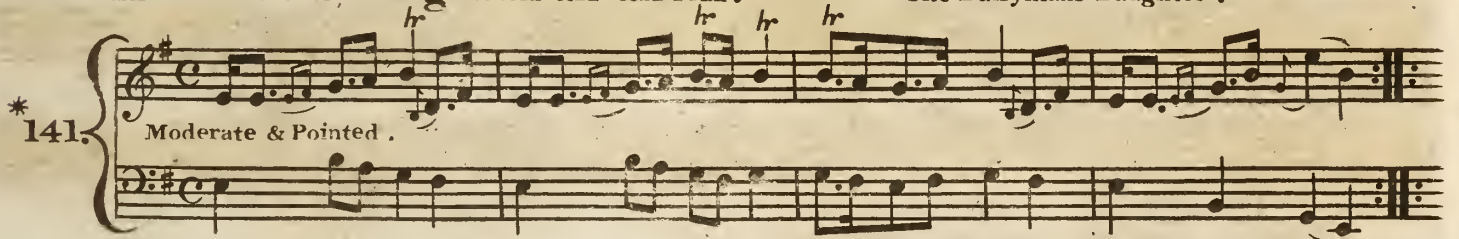
Musical score for "Keep it up". The piece is in G major (one sharp) and 2/4 time, marked "Dance & Song". It consists of one system of piano accompaniment. The melody is primarily in the right hand, featuring many eighth and sixteenth notes, while the left hand provides a steady accompaniment.



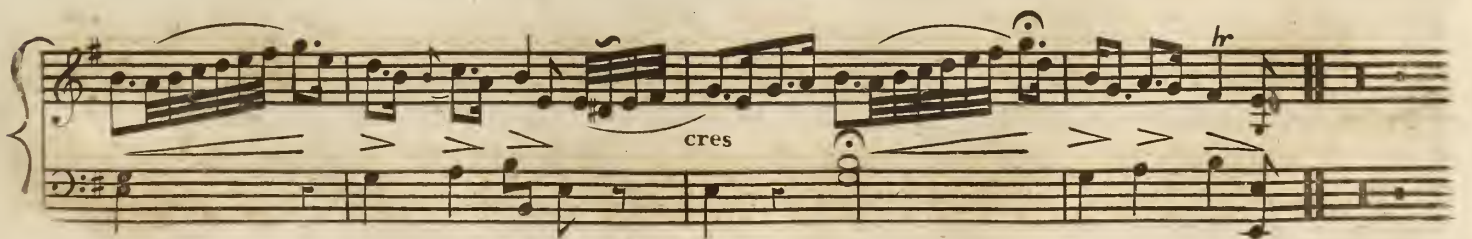


Horrin ho air nighean an airich.

"The Dairymans Daughter"



Mo nighean dhudh na treig mi. "Black Haird Nymph do not forsake me?"





## N' euala sibh mar thachair dhuin

"Culloden Day?"

\* 143. *Slow.* *p* *cres*

## Teann a nall is cum' do ghealladh.

"Come along &amp; keep your promise?"

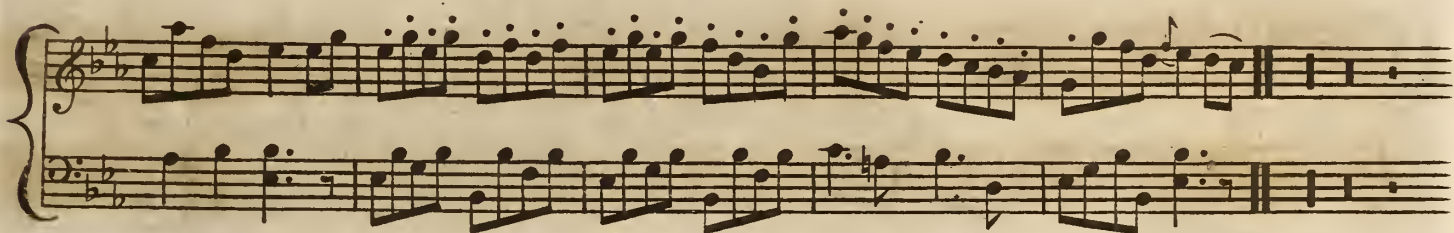
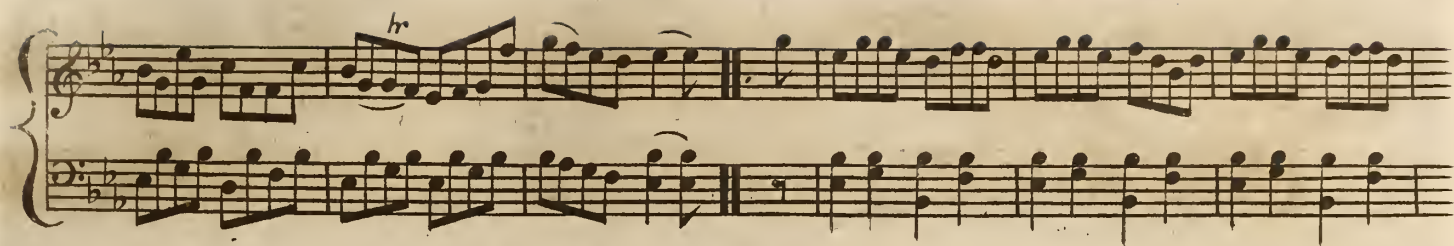
\* 144. *Strathspey Style.*

## Air m'alluin bheirin pog dhi?

"I'll kiss the bonny lassie oh?"

\* 145. *Dance & Song.*

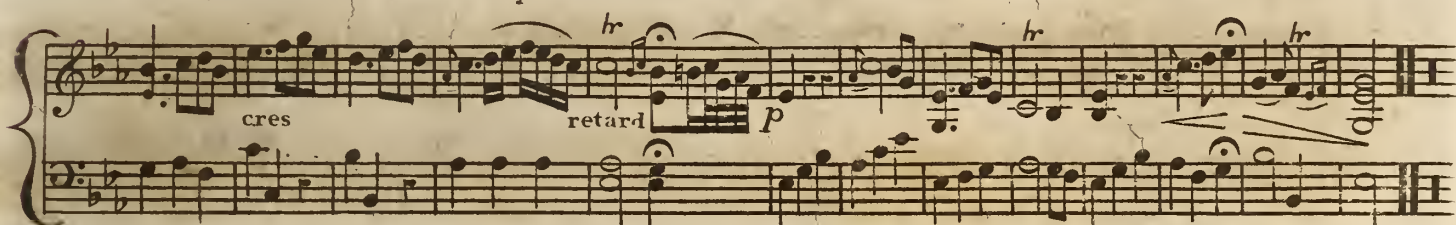
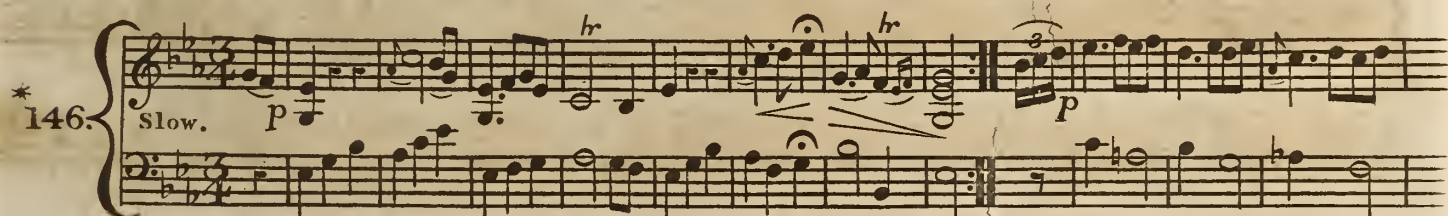




**Cumh Rotha.**

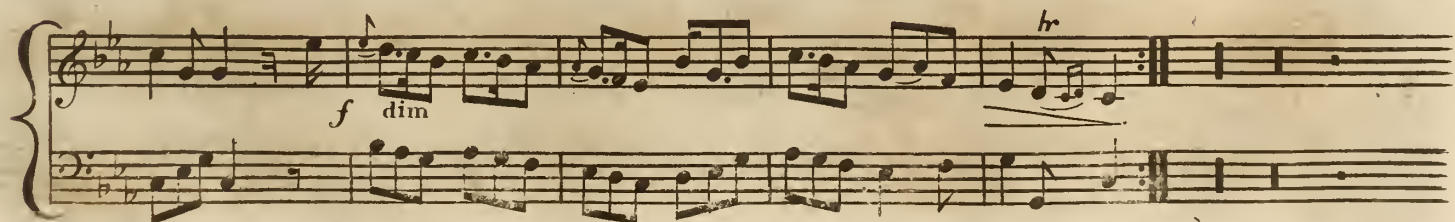
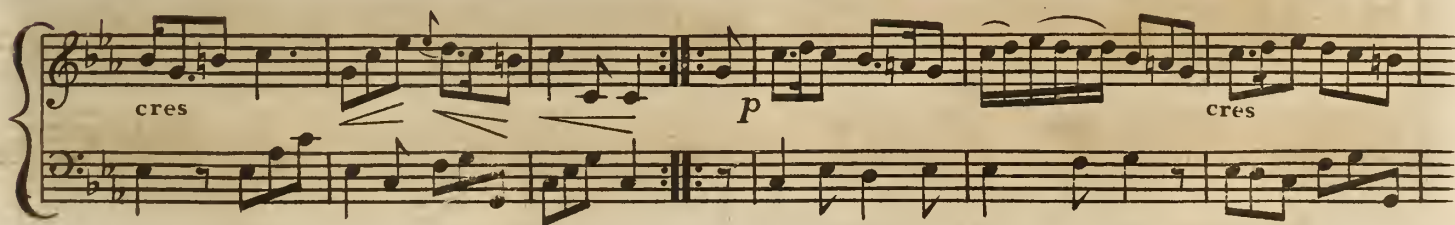
"Rotha's Lament."

Supposed Welsh.



**Brigus mhic Ruaridh.**

"The Stolen Breeks".





Caoidh na h'Alba' airson Nial Gobha. ("Caledonia's Wail for Niel Gow Her favorite Minstrel!"  
in his own Strain .

\* 148. *Slow Strathspey Style. p*

Stoileadh Nial Gobha .

"Niel Gows Style?"

\* 149. *Strathspey Style.*



## Nighean bhuidh bhoidhach.

"Golden Locks?"

\* 150.

Dance &amp; Song.

## Cronan Mari Nighean Alastair ruaigh.

"Mary Mc Leods Cronan."

\* 151.

Slow & Expressive, *p*

cres.

## Iorram iomruigh.

"A Rowing time piece?"

\* 152.

Moderate, *p*

&gt; &gt; cres

> *f*



Gur mis 'tha gu craitach o'n' uiruidh.

"What pain I've endured since last year?"

\* 153. *Slow with Expression, p*

N' carn gorm.

"Cairn Gorum Mountain?"

\* 154. *Slowly & Pointedly, p*



## Stradh Spea.

"Strathspey."

The Native Country of the Sprightly Dance.

\* 155. Slow Strathspey Style. *p*

## Snaim a phosaidh.

"The Nuptial Knot"

\* 156. Jig & Song.



## Dhfag u mi fodh bhron.

"Thou hast left me melancholy?"

\* 157. *Very Slow & Soft. p* A particular favorite of the late Lord Woodhouslee.

## Tigh Bhealladrum.

"Belladrum House?"

\* 158. *Strathspey Style.*



## Oh Grain air no Bri ogasan.

"Deil tak the Breeks".

\* 159. Dance & Song.

## Ho ro gur comadh leam'h'uile ni a th'ann. "I care for nothing now?"

\* 160. Moderate & distinctly, *p*



## Mi m' shuidh n' deireadh Bata.

"Sitting in the Stern of a Boat".

\* 161. *Slow & Soft .p*

## Cille chassidh.

"Killachassy".

or Miss Fleming of Moness.

\* 162. *Strathspey Style.*

## Druimuachdair.

or "Highland Road to Inverness".

\* 163. *Dance & Song.*

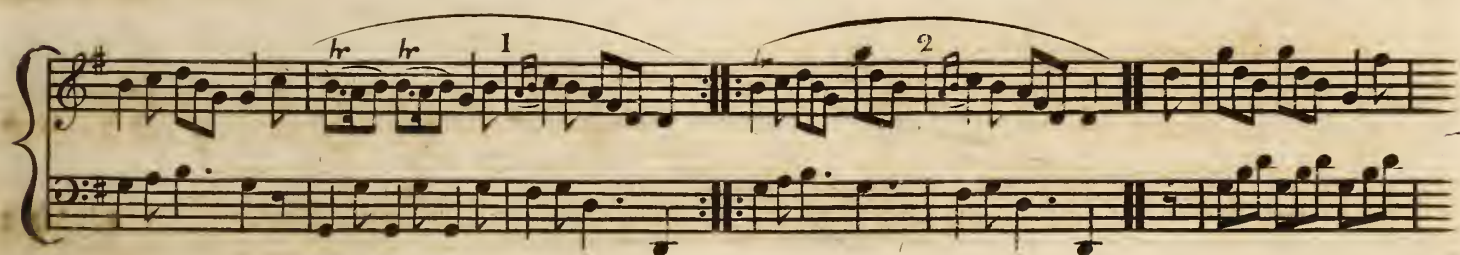
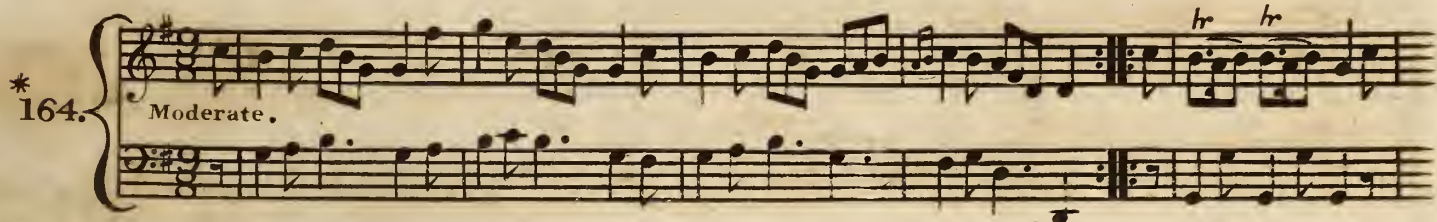




Ho ro mo bhobban an' Dram.

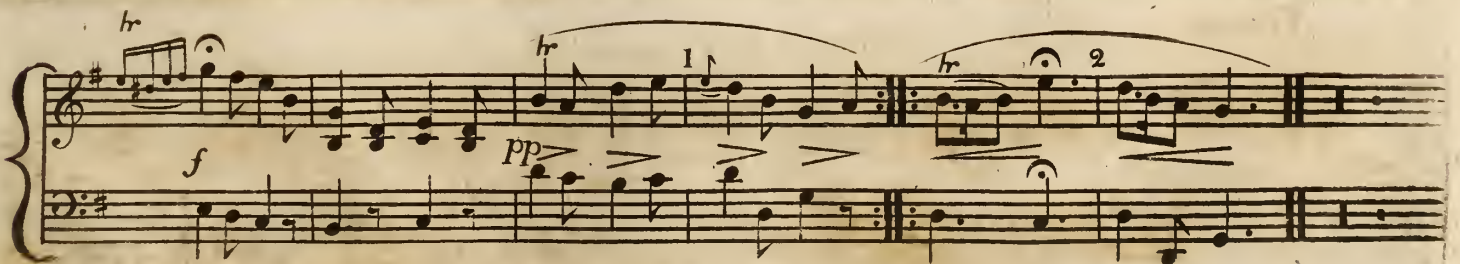
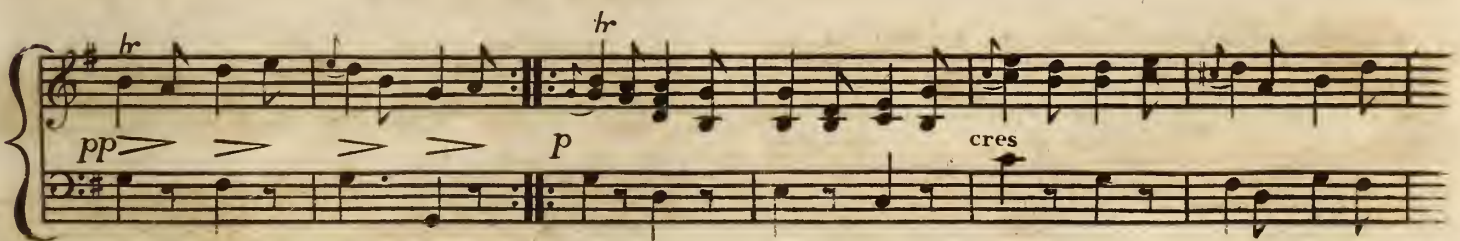
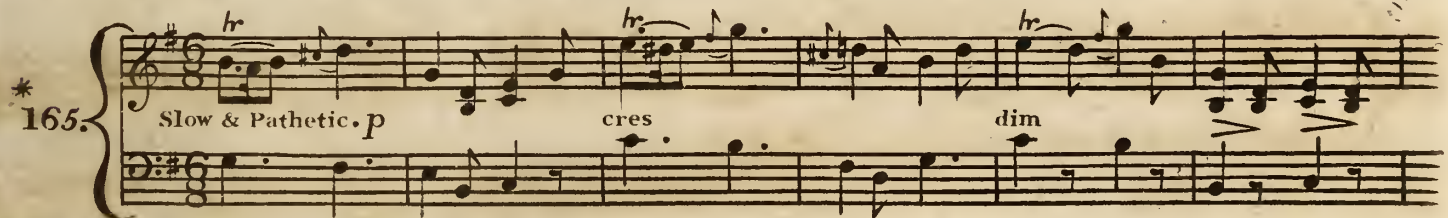
"The Favorite Dram".

a highland Bumpkin.



Mo Run an diu mar an de u.

"My Love to day as heretofore".





## Tigh an drom.

"Tyndrum?"

\* 166. Solemnly Slow & Soft, *p*

## Thamo ghoal air a nighean.

"My Love is fixed upon her?"

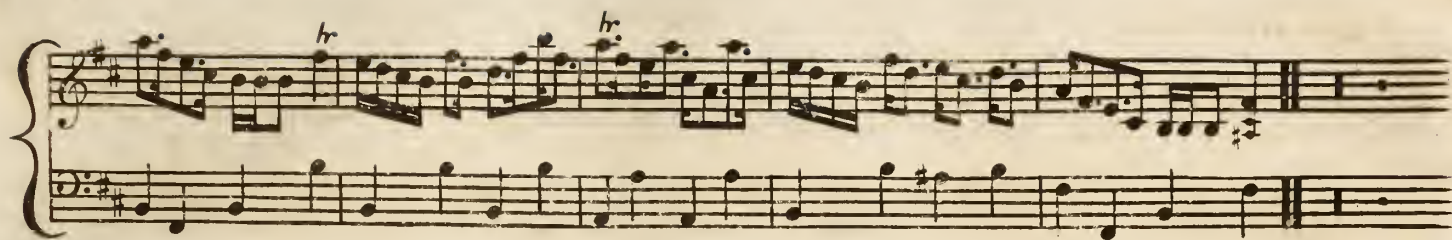
\* 167. Slow & Tender, *p*

## Am monadh liadh.

"The Sportsmans Haunt?"

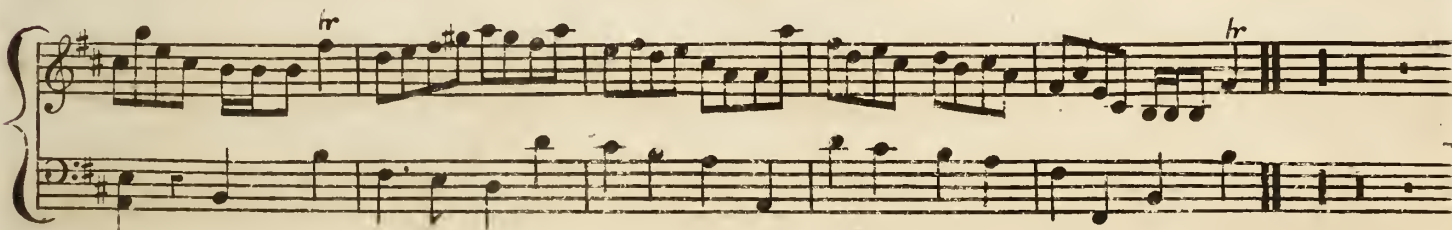
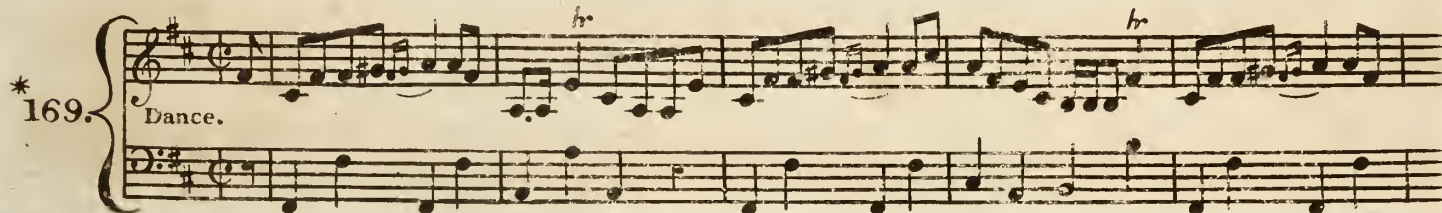
\* 168. Strathspey Style.





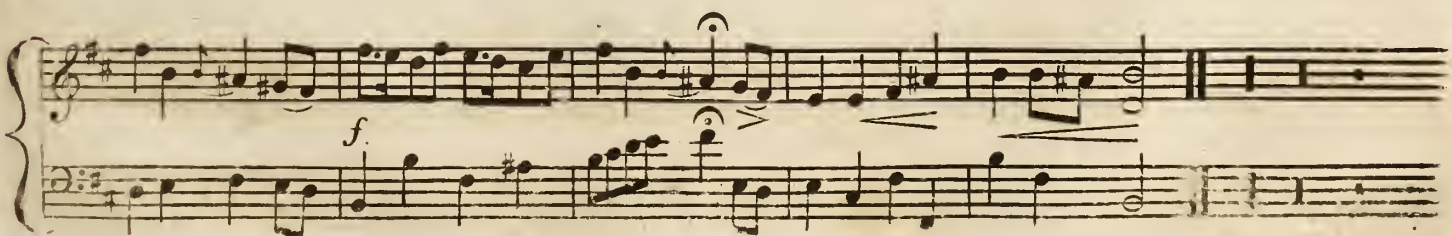
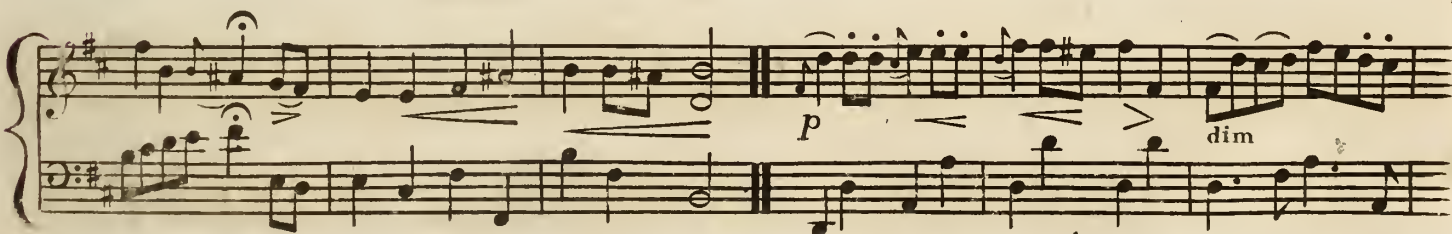
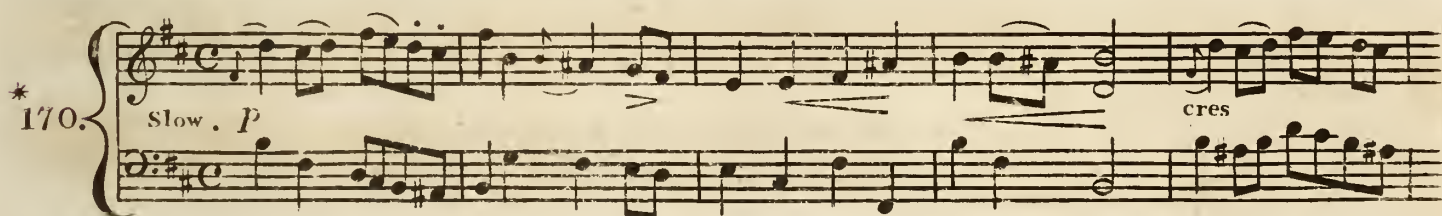
## Coir a Ghearraigh.

or "the high Road to Fortagustus?"



## Ribhinn aluinn, aoibhinn og.

"Beauty, charming, fair &amp; young":





## Bodhan an Eassain.

"The Cottage adjoining the Fall?"

\* 171. Solemnly Slow. *p*

## An t' Sealgr.

"The North Hunt Medley."

\* 172. Strathspey Style.

## An Coisir.

"The Rendezvous?"

\* 173. Sprightly Dance.



Rinn m' eadail me mhealladh.

"My darling has deceived me?"

\*174. *Slow & Plaintive. P* *hr* *cres.* *dim.*

*P* *hr* *cres.* *dim.* *f*

*P* *cres.* *dim.*

*P* *cres.* *dim.* *f*

Co a ni mireadh ri Mairi.

"Who will dandle my Mary?"

\*175. *Slow. P* *hr* *cres.* *dim.*

*f. dim.* *P* *f. dim.*

*f. dim.* *P* *f.*



## Ban Tighearna Mhic S'himi.

"Lady Lovat".

\*176.

Slow accented Strathspey Style.

cres.

&lt; p

First system of musical notation for 'Ban Tighearna Mhic S'himi'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody in the treble clef features various ornaments (hr) and dynamic markings including 'cres.' and '< p'. The bass clef provides a harmonic accompaniment.

Second system of musical notation. The treble clef continues the melody with ornaments and dynamic markings like 'p', '<', and 'cres.'. The bass clef accompaniment includes a 'f' marking towards the end of the system.

San agam tha bheanag a's' maisich suile,

A chunna' mi n' toabhsa thallamh' Mhic aoidh.

The bondest Wife this side of Lord Reays Country?

\*177.

Moderate. p

cres.

Third system of musical notation. The treble clef features a 'p' marking. The bass clef accompaniment includes a 'cres' marking.

Fourth system of musical notation. The treble clef has a 'p' marking. The bass clef accompaniment includes a 'cres.' marking.

Fifth system of musical notation. The treble clef begins with a 'f. dim.' marking. The system concludes with a double bar line.



## Tighearna Bhrodhi? \*

"The Laird of Brodie?"

\*178. *Slow Strathpey Style. p*

## Caidil gu lo.

"Sleep till day?"

\*179. *Tender. p*

\* This tune Supposed to be Composed by the roving King James would spread among all his Subjects as his  
 introduction, but I find the best sett of it preserved in the Highlands and sung to Gaelic words.



Slan gun t'hig mo run a nall.

"Well may my true love arrive?"

Slow with Expression. *p*

*cres.*

*hr*

*p* *cres.* *dim.*

*p* *cres.* *Exp.*

This musical score is for a piece in 6/8 time, marked 'Slow with Expression'. It consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second system includes a half rest (*hr*) and features dynamics of piano (*p*), crescendo (*cres.*), and decrescendo (*dim.*). The third system also starts with piano (*p*), includes a crescendo (*cres.*), and ends with an 'Exp.' (expression) marking. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Mais' an toabh Tuadh.

"The Beauty of the North".

Strathspey Style.

*hr*

This musical score is for a piece in 6/8 time, marked 'Strathspey Style'. It consists of three systems of two staves each. The first system begins with a half rest (*hr*) and features a melody in the treble clef and accompaniment in the bass clef. The second and third systems continue the melody and accompaniment. The piece concludes with a double bar line.

Nuaghalachd.

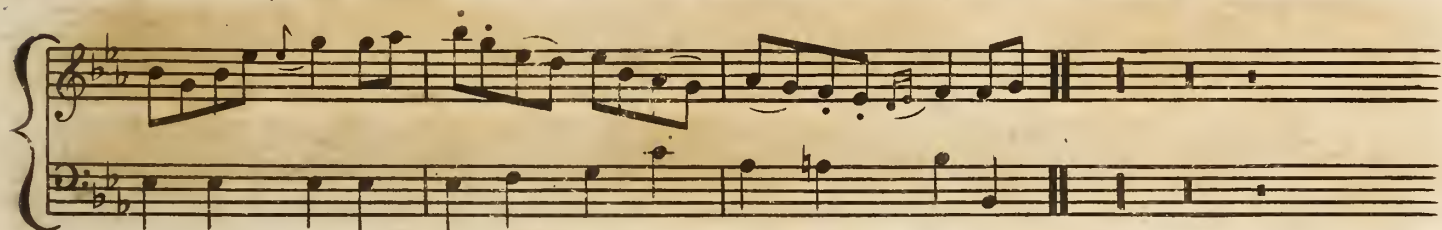
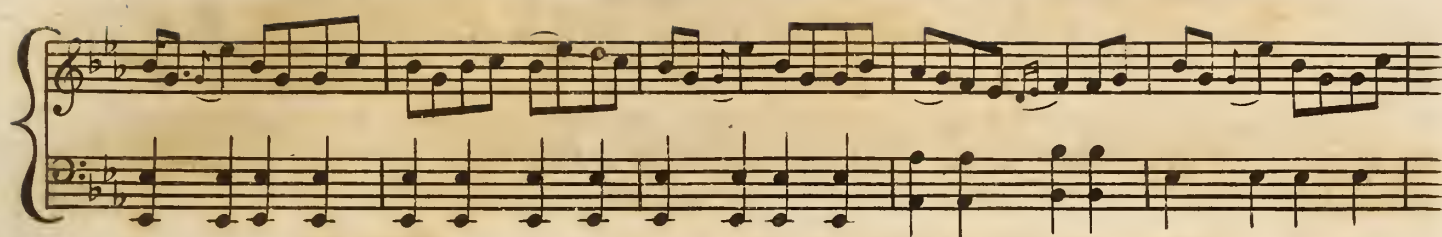
"The Novelty"

Sprightly Dance.

182.

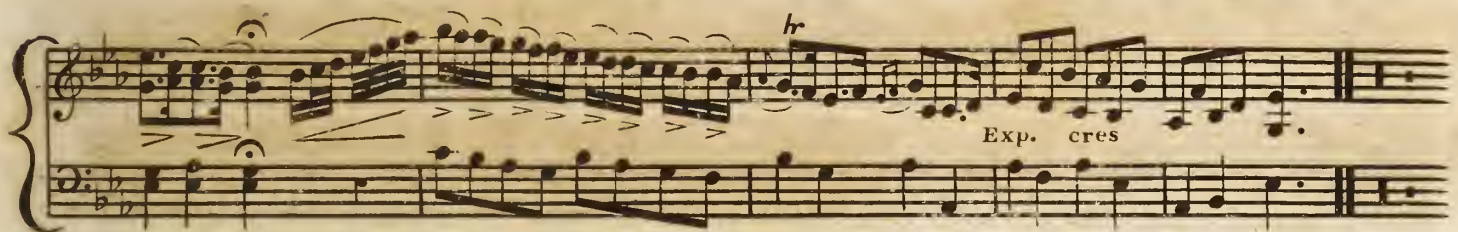
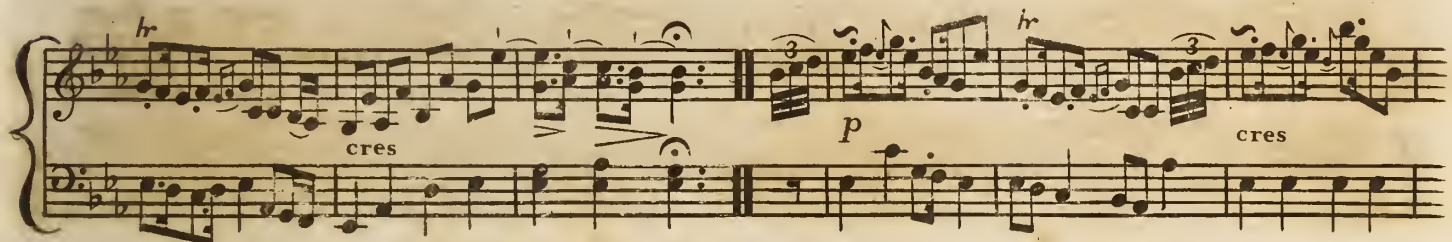
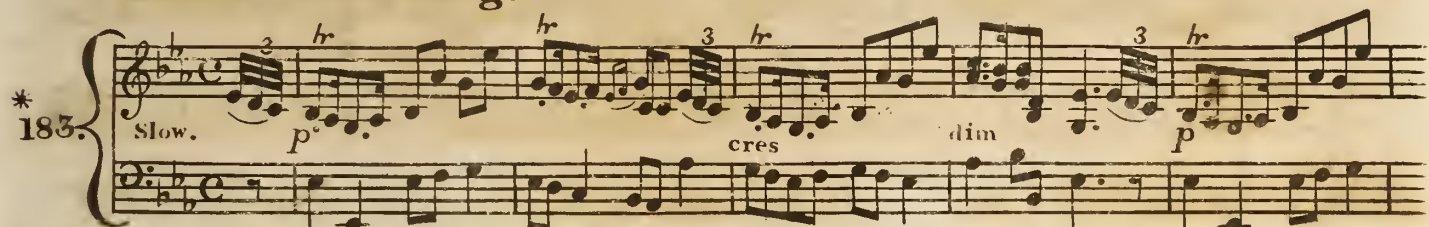
This musical score is for a piece in 6/8 time, marked 'Sprightly Dance'. It consists of two systems of two staves each. The first system begins with a melody in the treble clef and accompaniment in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a double bar line.





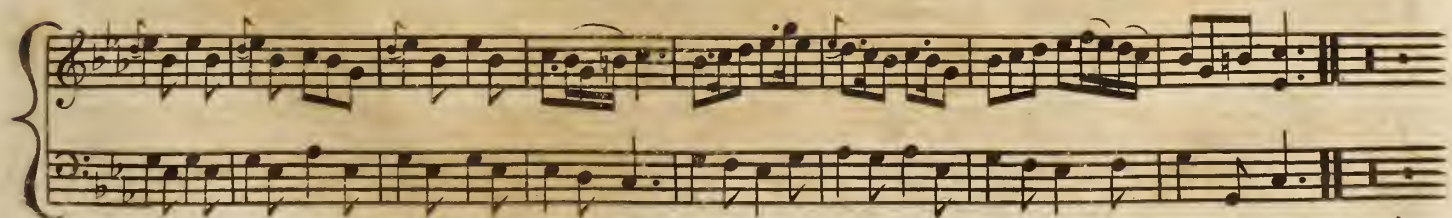
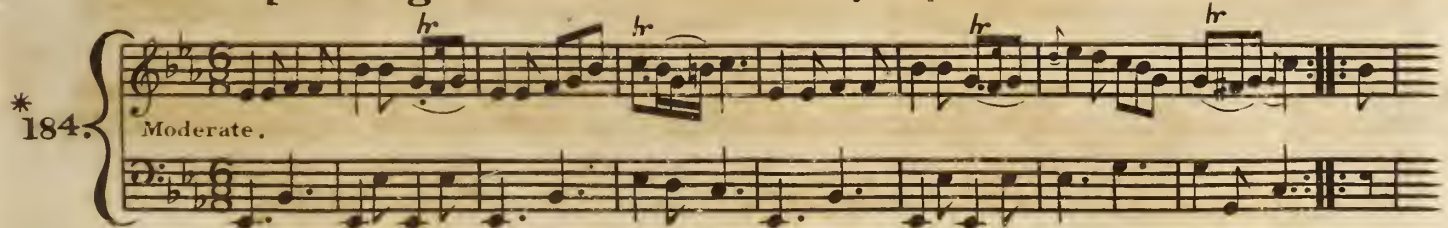
### Barain Chulrabhaig.

"The Antient Barons of Kilravock"



### Na Compuich a'g'ol.

"The Jolly Companions"





## Cha bhas thig air Loach ach codal.

"A Hero never dies?"

\*185. Solemnly Slow. *p* *cres* *dim* *hr*

*p* *cres* *hr*

*p* *cres* *Exp. dim* *hr*

## An seann staoileadh.

"The Style of the last Century?"

\*186. Slow Strathspey—Style. *hr* *hr*

*hr* *hr* *hr* *hr* *hr*

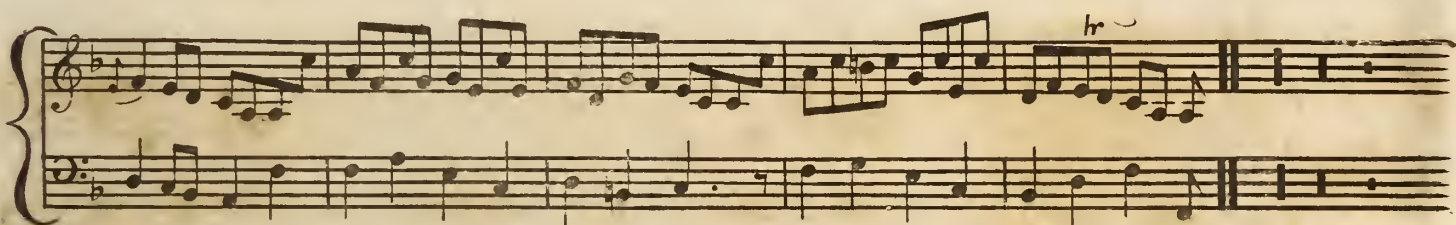
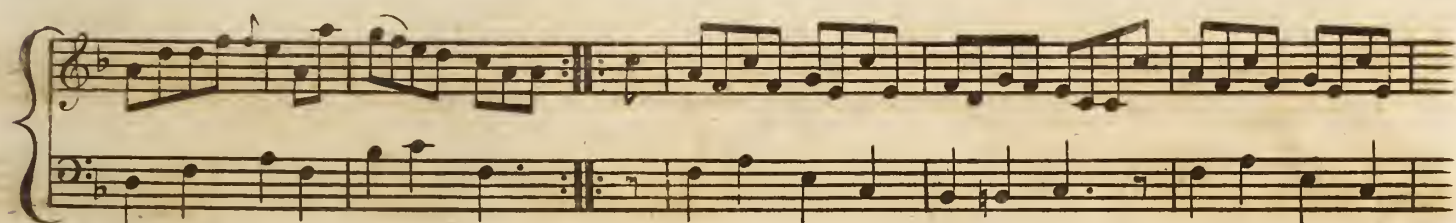
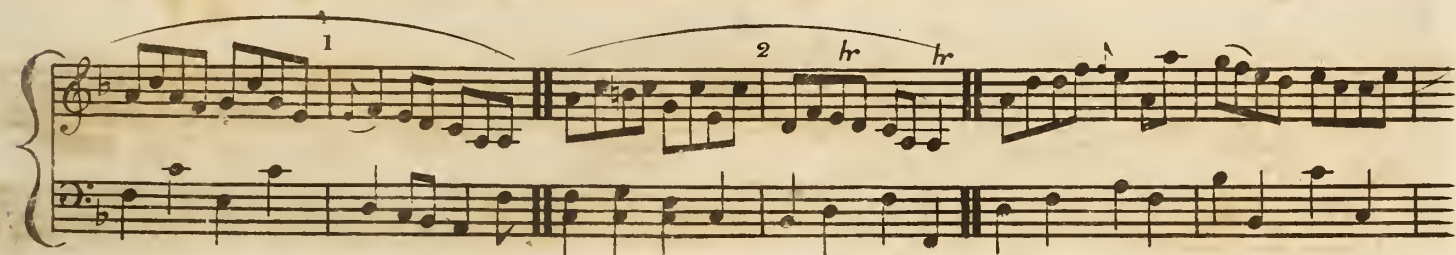
*hr* *hr* *hr*

## Sean triudh's Uillachan.

"Willies auld Trows?"

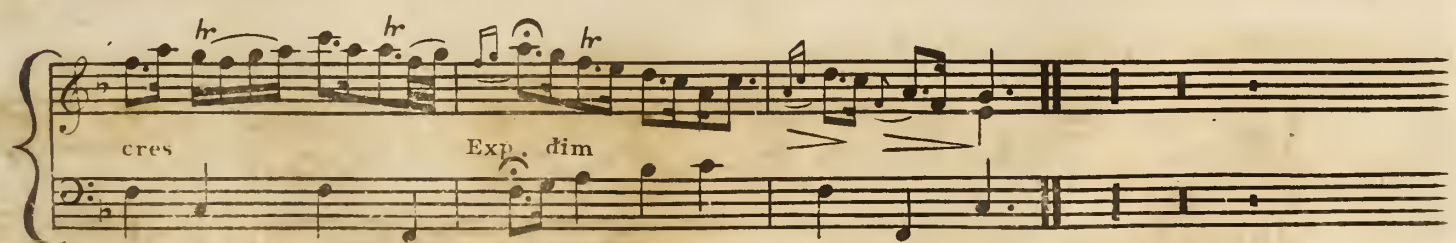
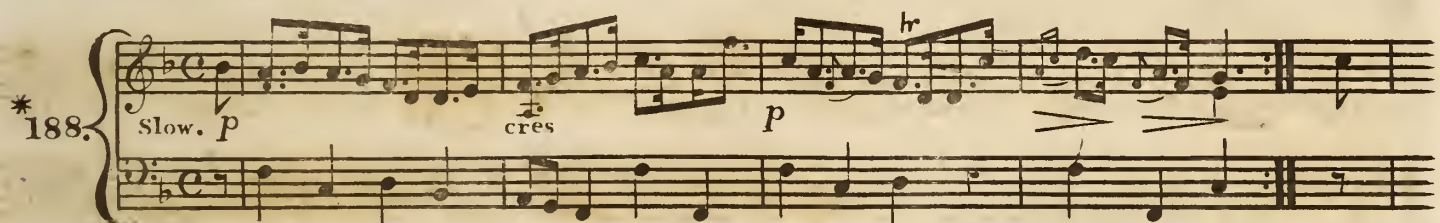
\*187. Dance & Song. *hr* *hr* *hr* *hr*





## Mac mhic Ailleán.

## "Clanranald".





## Gur trom 'n deigh mo thurais mi.

"Tired after an Expedition".

\* 189. Solemnly Slow. *p*

The first system of music for piece 189. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Solemnly Slow' and the dynamic is 'p'. The melody in the treble clef features several slurs and accents, with markings 'hr' and 'cres' indicating phrasing and dynamics. The bass clef provides a simple harmonic accompaniment.

The second system of music for piece 189. It continues the melody and accompaniment from the first system. The treble clef has markings for 'hr', 'cres', and '3' (triplets). The bass clef continues with its accompaniment.

The third system of music for piece 189. The treble clef includes markings for 'hr', 'p', 'cres', and 'pp'. The melody becomes more complex with slurs and accents. The bass clef continues with its accompaniment.

The fourth system of music for piece 189. The treble clef includes markings for 'hr', 'p', 'cres', 'retard', and 'Exp'. The melody features a 'retard' (rhythmically slowing down) and an 'Exp' (expansion or flourish) section. The bass clef continues with its accompaniment.

## Rob Ruadh Mac'Ghrigair.

"Rob Roy Mac Gregor".

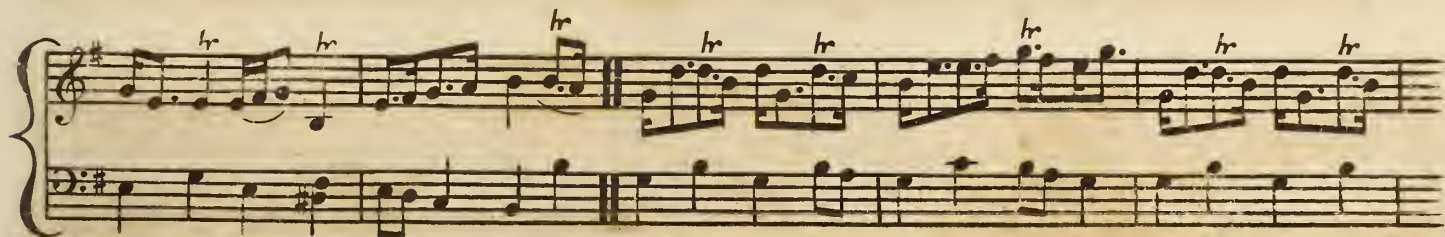
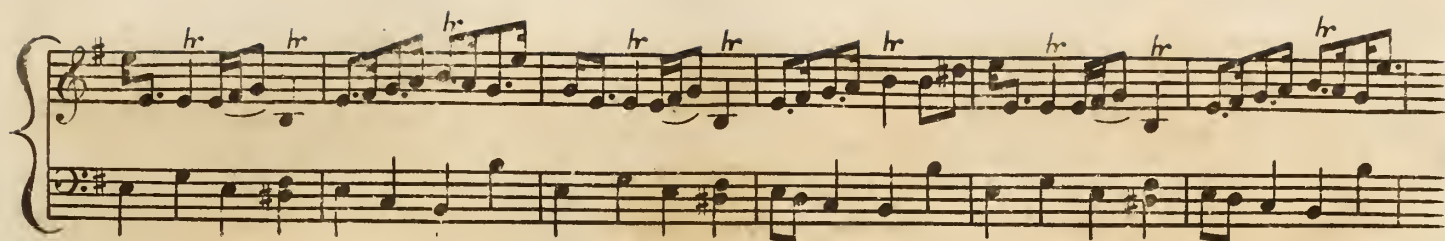
\* 190. Slow Strathspey Style.

The first system of music for piece 190. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Slow Strathspey Style'. The melody in the treble clef features several slurs and accents, with markings 'hr' and '1' (first ending). The bass clef provides a simple harmonic accompaniment.

The second system of music for piece 190. It continues the melody and accompaniment from the first system. The treble clef has markings for 'hr'. The bass clef continues with its accompaniment.

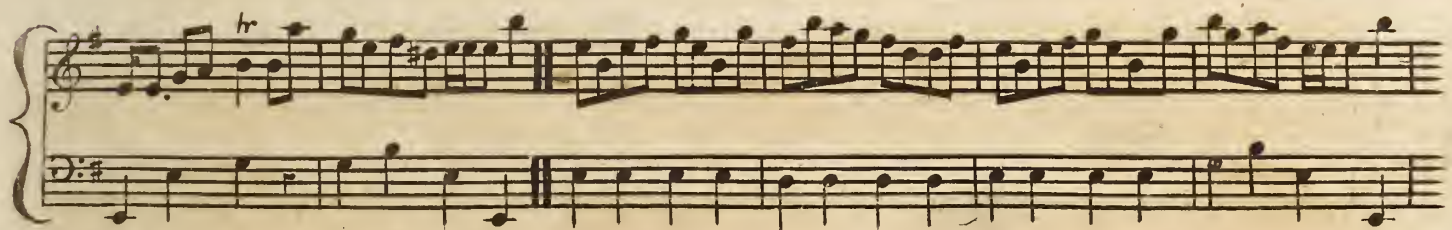
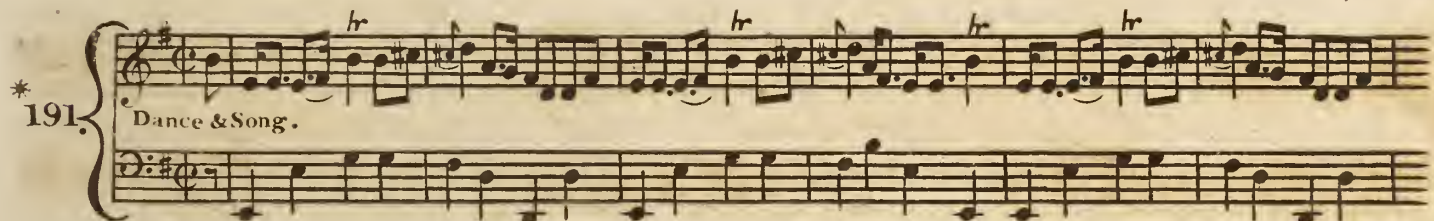
The third system of music for piece 190. It continues the melody and accompaniment from the second system. The treble clef has markings for 'hr'. The bass clef continues with its accompaniment.





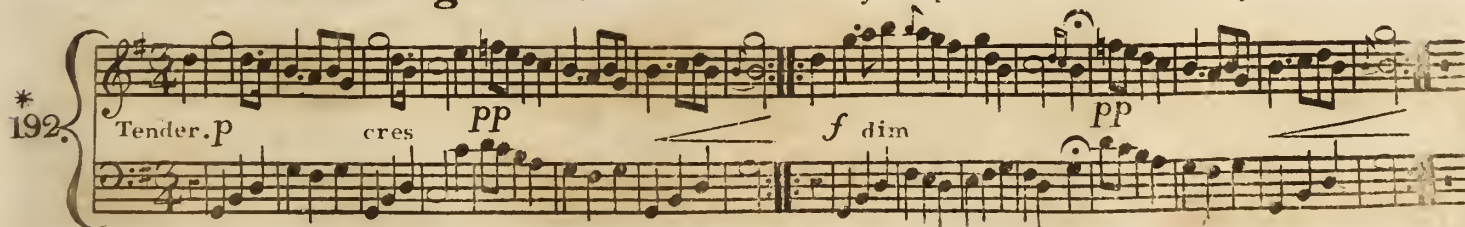
### Prionsa Tearlach.

"Prince Charles?"



### Aslacha na Ban'tighearn'.

"The Lady's Expostulation with Rob: Roy?"





## Eass no Smuid.

"The Fall of Foyers".

\* 193.

Slow. *p* *cres* *f*

*p* *cres*

*dim* *p* *cres*

*f dim*

## Taobh'. Tuadh nan Garbh bheann.

"The North Side of the Grampains".

\* 194.

Strathspey Style. *hr* *hr*

*hr*

*3* *3* *3* *hr*



Tigh Eoin Groat.

"Johnny Groats?"

\* 195.

Sprightly Dance.

Mo chean air an ur ghibht.

"My Recent Gift?"

\* 196.

Slow.

*p*

*cres*



Fhear'ubh mo ruin na duiltibh imairt.

"Cease not to row, brave Boys?"

\* 197. Moderate *p*

*hr* *cres* *p*

*cres* *hr*

*hr* *Exp.* *pp* *retard*

O chiadain an lo.

"The Recollection of that day?"

\* 198. Slow. *p*

*cres* *f dim*

*hr* *p* *f dim*

*f dim* *pp* *f dim.*



## An cronan Muillach.

"The Dirge of Mull?"

\* 199. Slow & Plaintive *p* *cres* *p* *Exp*

## Cia iad ar Dee s'ar duile treun.

"Where are your Gods and mighty hopes?"

\* 200. Pompously Slow *p* *cres* *p* *Exp* *cres*

## Cha mo leannan nun' thar sal.

"My Love is gone to Sea?"

\* 201. Moderate but Expressive. *p* *cres* *p* *p* *cres* *p*



## An Sealladh mo dheireadh do Thearlach. "Prince Charles's last view of Scotland?"

\* 202. Slow & Tender *p* *cres* *p* *pp*

This musical score is for a piano piece in 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is 'Slow & Tender'. Dynamics include piano (p), crescendo (cres), and pianissimo (pp). The piece ends with a repeat sign and a final cadence.

*p* *cres* *f* *dim*

This block continues the musical score from the previous one. It maintains the 6/8 time signature and features a melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p), crescendo (cres), forte (f), and diminuendo (dim). The piece ends with a repeat sign and a final cadence.

## Tha bhuaidh aig an fhiodhdair.

"The Weavers Triumph"

\* 203. Dance & Song. *hr*

This musical score is for a piano piece in 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is 'Dance & Song'. Dynamics include piano (p) and crescendo (cres). The piece ends with a repeat sign and a final cadence.

*hr*

This block continues the musical score from the previous one. It maintains the 6/8 time signature and features a melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p) and crescendo (cres). The piece ends with a repeat sign and a final cadence.

*hr*

This block continues the musical score from the previous one. It maintains the 6/8 time signature and features a melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p) and crescendo (cres). The piece ends with a repeat sign and a final cadence.

## Mari ghreannar.

"Cheerful Mary"

\* 204. Moderate *p* *cres* *p* *p*

This musical score is for a piano piece in 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is 'Moderate'. Dynamics include piano (p), crescendo (cres), and pianissimo (pp). The piece ends with a repeat sign and a final cadence.

*hr* *cres* *f* *dim* *1* *2*

This block continues the musical score from the previous one. It maintains the 6/8 time signature and features a melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (p), crescendo (cres), forte (f), and diminuendo (dim). The piece ends with a repeat sign and a final cadence.



## Mo Run geal og.

"A Lady to her Husband killed in Cuiloden?"

\* 205. *Slow & Plaintive. p*

Handwritten musical score for 'Mo Run geal og.' in 9/8 time. The score consists of two systems of grand staves. The first system includes dynamic markings *p*, *f dim*, and *p cres*, and articulation marks *hr*. The second system includes *pp*, *p*, *f dim*, and a *Cho<sup>s</sup>* (chose) marking with a dashed line. The third system includes *p cres*, *pp*, and another *Cho<sup>s</sup>* marking.

## Ho cha cheillin nach du bear leam.

"I can't conceal that I prefer you?"

\* 206. *Moderate. p*

Handwritten musical score for 'Ho cha cheillin nach du bear leam.' in 6/8 time. The score consists of two systems of grand staves. The first system includes dynamic markings *p*, *cres*, *p*, and *cres*, along with articulation marks *hr* and *< >*. The second system includes *p*, *< >*, *p*, *f*, *p*, and *< >*.

## Ho cuir a nall am bodach.

"Pass about the Flagon?"

\* 207. *Slow Strathspey Style. p*

Handwritten musical score for 'Ho cuir a nall am bodach.' in 4/4 time. The score consists of two systems of grand staves. The first system includes dynamic markings *p*, *cres*, and *p*, along with articulation marks *hr* and *< >*. The second system includes *cres*, *< >*, *p*, *cres*, *Exp.* (Espressivo), and *< >*.



## O'n a tha u falbh.

"Now you're gane awa'."

\* 208. *Slow & Soft.* *p* *cres* *dim* *p* *cres*

*dim* *p* *cres* *f. dim*

## Mòr nian a Ghibarlan.

"Marion the Knabs Daughter?"

\* 209. *Slow & Tender.* *p* *cres* *p*

*cres* *p* *p* *dim*

*cres* *p* *cres* *p* *Exp*

## Uilleachan an thig u choaidh.

"Willy will you ere return?"

\* 210. *Slow accented Strathspey Style.* *p* *f* *pp* *p* *cres*

*p* *pp* *p* *cres* *f* *pp*



## Gun duine aig a bhaile.

"None left at home but Wife and Bairn."

\* 211. Moderate. *p*

## Faihte na Ban mharc.

"The Marchioness Salute"

\* 212. Sprightly Strathspey. *f*

## Fleasguich og is cailleagan.

"Merry Lads &amp; bonny Lasses"

\* 213. Dance.



## Killan Aigaish.

"The Isle of Aigas?"

\* 214. *Slowly & Pointedly.*

*hr* *cres* *p*

*dim* *hr* *f* *p* *pp*

*f* *p* *dim* *hr* *f* *p* *f*

*p* *f* *p* *hr*

## An crann tairadh. or Chrois taire.

"The Fire Cross Song."

\* 215. *Moderate but Expressive.*

*hr* *p* *cres* *f* *dim*

*f* *p* *f* *dim* *f*

*p* *ff* *dim*



## Stradh-maisidh.

"Macpherson of Strathmashy," whose recitations occasioned the Publication of Ossian by his Friend.

\* 216. *Slow Strathspey Style.*

## Mac Dhonaill Mor nan Eillan.

"Macdonald Lord of the Isles?"

\* 217. *Slow pathetic & Expressive.*

## Tha Tairm ann sa Ghleann.

"The sound of War from the Glen?"

\* 218. *Slow & wildly expressive.*



## Tha mi fodh ghruaim.

"Flora M<sup>c</sup> Donalds Adieu to the Prince?"

\* 219. *Slow & Expressive.* *p* *cres* *p*

*f* *p*

## Am fasan aig no Cailleagan.

"The Fashion which the Lasses have?"

\* 220. *Dance & Song.* *S.* *hr* *1* *2* *hr* *hr*

*S.* *S.*

## Sealg is sugradh nan gleann.

"The ancient sports of the glen?"

\* 221. *Slow & Plaintive.* *p* *cres*

*p* *f* *dim* *p*

*f*



Tighearna Chulodair.

"Lord President Forbes?"

\* 222. Slow Strathspey Style. *cres* *p* *>* *p* *cres*

Nian donn ro' bheadarach.

"The darling?"

\* 223. Strathspey Style. *hr* *hr* *hr* *hr*

Nian nan Coarach.

"The Shepherdess?"

\* 224. Moderate. *p* *cres* *f*



## Tha tighn' fodham eiridh.

"The rising of the year 1715."

\* 225. Moderate Bachanalian Chorus. *p* *cres* *>* *>* *P*

*P* *cres* *>*

## Ho cha neil mulad oirn.

"The Emigrant's Adieu?"

\* 226. Tender. *p* *cres* *dim* *>* *>* *>*

*pp* *cres* *dim* *>* *>* *>*

*pp* *cres* *Exp* *>* *>* *>*

## Mo chaillin og thoir le toigh an airr' dhomh.

"Bonny lassie take advice?"

\* 227. Slow & Plaintive. *p* *cres* *p* *dim* *< f* *dim* *>*

*dim* *< f* *dim* *>* *Exp* *dim*



## S'olc a chuir a mhireadh rium.

"The Love that has undone me?"

\* 228. *Slow & Plaintive.* *cres* *p* *pp* *cres*

*dim* *f dim* *p* *pp* *Exp.*

## Callum a ghlinne.

"Malcolm of the Glen?"

\* 229. *Slow but with a spirited Expression.* *cres* *p* *cres*

*f* *p* *f* *p*

## Mile taings'an udair.\*

"The Editors thanks to Mr Nathaniel Gow."\*

230. *Strathspey Style.* *1*

*hr* *hr* *hr* *hr*

\*

THE Editor cannot conclude this tedious work, without expressing his thanks in the most public manner, for the aid afforded him by Mr GOW, throughout this undertaking, and to the other eminent PROFESSIONAL MEN, who assisted in revisal of a work, which might often require a Sacrifice of their Skill. in blending the Science of Music, with the wild and simple Effusions of Nature.



\* The following Medley so properly belongs to this Work that after completing his Index, the Editor cannot resist adjecting it, having been composed on the following occasion. —

Lord Lovat spent the last six Months previous to his being apprehended, chiefly in the House of Tho<sup>s</sup> Fraser Esq<sup>r</sup> of Gorthleck, the Editors maternal Grandfather, where he had his only Interview with Prince Charles after his defeat, and not at Castledun as mentioned in the Culloden Papers. — His residence there, or elsewhere, rendered the Place for the time, the Focus of the Rebellion, and brought a concourse of Visitors, of all descriptions friendly to the cause; but chiefly, men of the best talents and address, not likely to commit themselves, if intercepted. — These, who were of course entertained according to the manner of the times, naturally joined in narrative and Song, & this considerably added to the many opportunities which the original Compiler of these Melodies had, of hearing and acquiring them, being a daily Visitor, not a Mile distant. — And Independent of Recitation from men of this Stamp, — he had the advantage of hearing many of the Airs, from Lord Lovats attendant Minstrel and Bard, who was the Composer of the following, complimentary of Old Gorthlecks appearance, on some of these occasions, in a new belted Plaid, whereupon the Minstrel claimed the old one as his reward, which was instantly granted, and the Music commemorative of it immediately performed and Sung.

### Breachdan ur Fhir Ghortaleic.

"Gorthlecks Highland Plaid."

\* 231. Strathspey Style.

### Am Breachdan ur gu meal u e.

"The Belted Plaid & health to wear it."

\* 232. Sprightly Dance.







